TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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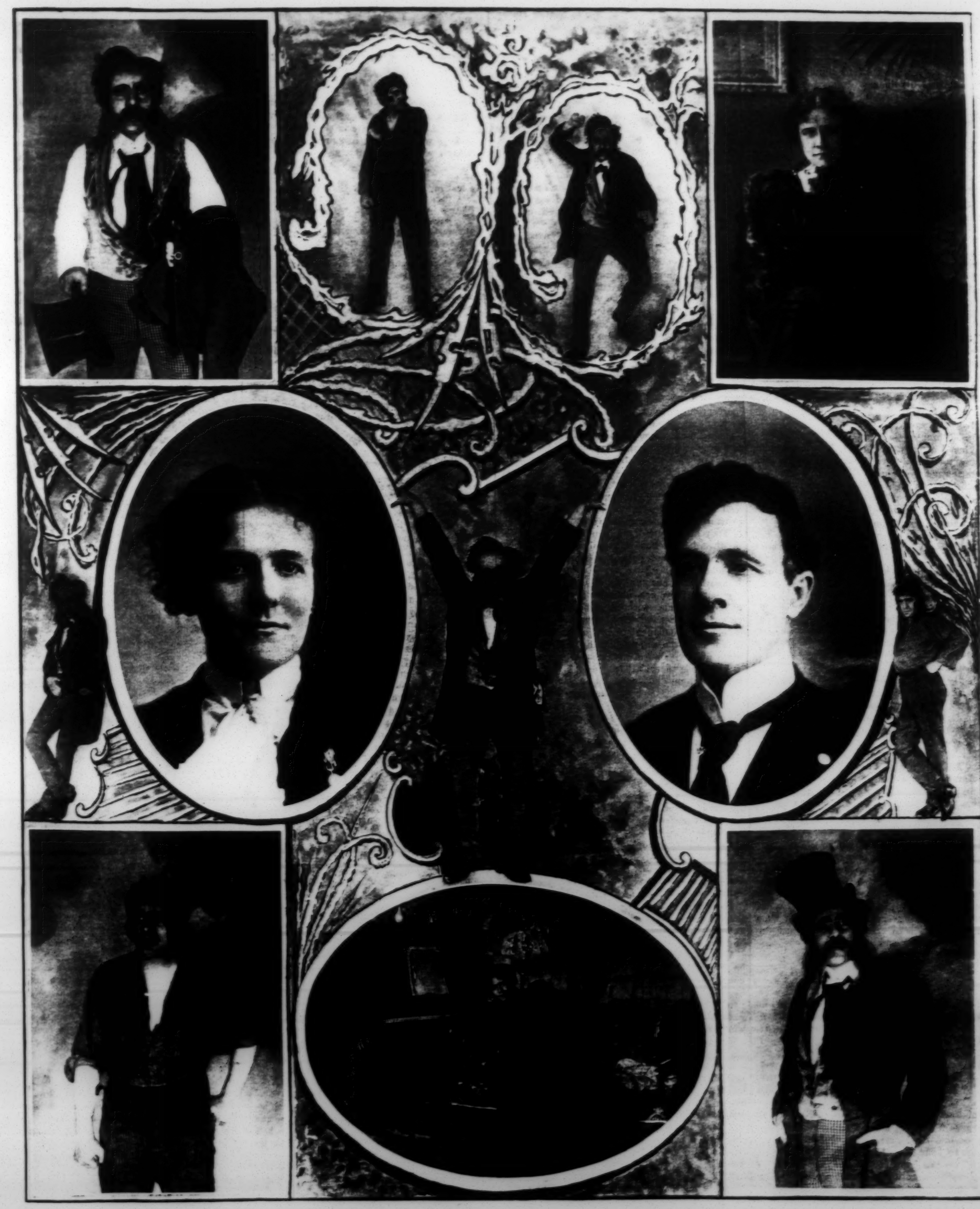

MR. AND MRS. EDWARD ESMONDE.

From a toy landscape with poster trees and too green grass, and a too vividly blue sky and sea, to a glorious stretch of sand white as the unspotted pages in the book of the recording angel, with great dunes grown with spires of lanky grass backing up to the piazza—that is the lightning change that the Matinee Girl has been making within the last week.

From a cafe chantant to a grand opera! That is a simile that expresses the vast, unutterable gulf that lies between a Summer place by still waters and one lashed by the fury of the ocean.

From pretty Larchmont to magnificent Long Beach. Only a step—a few taglets on trunks, a few tears—very much in the crocodile class—and in a few hours you are sniffing the heavy salt brine in a land where the commuter prowleth not; where every prospect pleases and only the bell boys are vile.

The ocean has a certain character here that identifies it. If one were blindfolded and set down suddenly on the beach, one glance would suffice. You would know where you were in a minute without looking round for the long, low, rakish hotel which at night rattles like a ship at sea, the wind and the ocean tearing without the windows, so that you can easily imagine as you sink off to slumber that you are on an ocean liner.

Sleep settles upon one here with an almost uncanny weight. To wake is to pull yourself together from a drowse that is like a healthful hasheesh.

To dream is to dream without ever a rub.

Not an actor on the farm.

Pauline Hall was here last week, but went away on a visit. I think she must have heard I was coming.

Brain workers all over the place. You can spot them in a minute by the way they sit around in rocking chairs looking blankly off into the distance.

The first sniff you get of the air something clicks in the base of your brain—if you weren't a brain worker it would be the back of your neck—but it clicks anyhow, and you find yourself quite unconsciously thinking of nothing.

It's a delicious sensation. The bills you owe, the disillusions of life, the pangs of turned down love—all the hundred and one ills of existence vanish. Everything has concentrated itself into a mass of sky bending over a roaring ocean—green and blue and leaden and white, with glints of gold in the curl of the spray.

Do-Nothing-by-the-Sea.

When I come to think of it I do not wonder that actors do not come here to study their parts for next season.

It is not to memorize but to forget that one gets within the embrace of the ocean. The ocean is the opiate that sets remembrance asleep and sings a lullaby to it.

Even if you are very much in love you can forget her—or him—in about an hour and a half.

I suppose that's why all the married men have brought their wives with them.

But all the members of the Fam Dool Club are here. The Fam Dools, you know, are literary chaps who admit that they are shy a few cogs in their brain wheels.

Look out for the man who insists that he's perfectly sane. He is the one that you are sure to meet some day standing on a corner counting his fingers and talking to himself.

He is like the man who walks by a shop window full of lingerie and acts as though he didn't see it.

That's the fellow that is deep and dangerous. The chap who stands for twenty minutes studying the things is all right He is trying to learn something. The other man knows. He's been graduated and has his diploma.

Jesse Lynch Williams, whose "Stolen Story" has made him famous, is among the members of the F. D. Association who are stopping here. Dr. Hepworth, who writes the sermons in the *Herald*, and Foster Coates, who edits the *World*, and Gilson Willetts, who writes romantic fiction for the Tennyson-Neely book foundry, and Miss Carruth, who has just finished a novel, and ever so many more.

Then I'm here, too, you know.

Mrs. Potter has been entertaining Alan Dale at her house in St. John's Wood, giving him afternoon tea and talking on that inexhaustible subject, the social status accorded to actors in London.

"No drawing room is complete without the presence of an actor, a journalist or a novelist in London," the actress is quoted as saying. "In New York they are looked down upon."

This sort of talk is the tommiest kind of rot. It argues a painful lack of knowledge on the part of one of America's most beautiful actresses to hear the old rigmarole come to us over the ocean from her lips.

Actors are not looked down upon by New York society any more than lawyers, doctors or the members of any profession are "looked down upon."

It is the man, every time, and not his profession, that places him. There are several actors prominent in stage work at present who could lead cotillions if they were so inclined.

But the work of an actor will not admit of social dissipation. It will do so less than the work of any other professional, for the hours of labor for the actor are those of play for society.

In an article that Viola Allen wrote recently for a magazine she spoke of the manner in which a woman who is earnest in her work upon the stage is forced to deny herself social relaxation.

It is impossible to study, to work, to think over work in which one is interested and at the same time to dress, to dance, to deal in the small wares of social life as it is lived nowadays.

It is this which keeps actors in New York free from the bondage of the pink tea and the dinner dance.

Social recognition comes with success on the stage just as surely as applause comes from a pleased audience. But American actors are too thoroughly American to toady to American society, which is purely an aristocracy of golden coin.

In reading Father Ducey's address to the recent meeting of the dramatic church alliancers I came upon his remark: "Actors are no better and no worse than other people."

But with all due deference to Father Ducey, who has known all the great actors of recent times, I think actors are just a little better than other people.

Their faults, which no one can deny, are not in the class of mean faults—they are apt to be the larger vices of the human kind, amid which the soul sometimes flourishes as a rose blossoms in the mire.

The generosity of the actor is proverbial. Not a generosity of purse alone, but a liberality of view, thought and judgment—a giving out of feeling and expression which the unthinking sometimes call "gush."

Gush it may be, but is it not preferable by far to the carefully pent-up emotions of the Jesuistic philosopher who measured his expressions with an inch rule?

This giving out of emotional expression shakes up the thought microbes in the vicinity. You get a gathering of actors exchanging their opinions, roasting, may be, their fellows over the hot coals of their own experience, and while you may hear nothing ennobling in the chat you'll have to admit there's something doing all the time.

The hinges of their brain cells are not growing rusty for lack of using. They are alive. They live, move, breathe, feel, see, hear, taste, enjoy. They are not missing a note in life's gamut of music—even the false chords send a thrill of exquisite Gilbertean pain to their perceptions.

You can pick out a lot of our player people—men and women—who have not only achieved success, but have managed to steer clear of the rocks that crown the waters through which ships must pass on their way home.

And in the whole human garden you cannot find people more intelligent, truly cultured, charming, interesting and companionable.

They have none of the ape-like tricks picked up at dancing school or in ball rooms that pass for polish in these days of etiquette books and high hand shakes.

They are not quick to express unkind thoughts; they are able to give their individual opinions without condemning; their views are tempered by a broadness which in its charity seems next to godliness, for it takes in not only the unjust but the just—who are more unforgivable always than the sinners.

I suppose that Father Ducey in his clerical role could not feel justified in throwing any garlands at the feet of Thespis.

But I think actors are just a little better than other people—that is, when they're good—and even when they are bad they're better than lots of folks I know. And there's no string to that opinion, either.

The romances, the incipient scandals and the unfledged divorces that one is up against at the Summer hotel would furnish material for about seven plays in every twenty-four hours.

Playwrights go slumming in New York and Paris for material, but it's lying around in solid chunks on every hotel piazza throughout the length and breadth of this broad land of ours about this time of year.

Something of this sort came to my notice the other evening—a mixture of the sublime and the ridiculous that seemed to me just cut out for a nice up-to-date comedy.

But as I don't know how to do 'em I embalmed this incident in rhyme. Imagine your giddy Matinee Girl setting at a window overlooking the seething ocean inditing rhymes for you to gurgle to other girls!

But I had an inspiration for this one. I was talking to a young man at dinner the other night when a girl swept through the dining room right beside our table.

You know how a woman sweeps into a dining room when everybody is there and the band playing. The young man paused with a spray of string beans suspended in the air and said: "Great Scott! I know that girl."

"Yes?" said I coldly but with a hotel smile which I've acquired and which means: "Go on—tell all you know—I'm not saying a word."

"That girl" said the young man, "was engaged to another fellow last Summer and she threw him over, and she and I—that is—we were—well, you know—er——"

"Would you kindly pass the pepper? Oh, thank you so much! What is that tune they're trying to play—oh, yes—lovely girls—lovely!"

"Well, we had some sort of a quarrel—I never quite understood how it happened, but suddenly she began to flirt desperately with another man."

"She was jealous, probably," I said. I notice this is always a good line when a man is telling you about his love affairs.

He brightened up considerably. "Oh, not at all," he said; "she was very popular—all the fellows at the hotel were wild about her—and I never could imagine what she saw in me!"

"Oh, I don't know," I said.

"Well, the idea is this," he blurted out; "I want to make up with her. Now, how would you go about it if you were me?"

I admired his nerve, for I rather liked him myself, but, of course, you can never pretend to care. So I said:

"Send her a box of roses, or candy, or a pair of garters, or some delicate little thing like that. She looks like that kind of a girl."

"Oh, she's not—at all," he said. "She's the most refined, sensitive creature—really, I couldn't begin to tell you how nice she is! Now, I know you write pieces for the paper, and I thought if you'd just write a few verses of poetry—real strong—you know—and I'll send them to her just as though I had written them."

"I get a dollar a word for my stuff when it rhymes," I said, "but if you'll give me the right to use it afterward I'll try and do it for you."

He was so delightfully cheeky that he really thought I would spend my time writing verses for him to send to another girl.

This is what I wrote for him. But he said it wasn't what he meant:

THE MESSAGE OF THE ROSE.

My lost love's face against the dim palms pressing.
Shows in the starlight crowned with dusky hair,
And roses red her regal brow caressing—
She's coming down the stair!

She in the starlight—I to know it never!
Watch her sweet face—ah, sweet beyond compare
And but for once—I'd give my life forever
To clasp her on the stair!

Sudden from her rose crown there fell a blossom:
It fluttered like a message to my feet.
I caught and held it close within my bosom,
And heard this message sweet:

"Courage, faint heart! Turn from the gloom and meet her,
Poor heart, for love long weary and athirst;
And there—upon the stair—stand brave and greet her,
Unless—she sees you first!"

THE MATINEE GIRL.

MR. AND MRS. EDWARD ESMONDE.

These talented people during the coming season will make their appearance in vaudeville in the farcical sketch written expressly for them by Sidney Wilmer, entitled The Foolish Mr. Wise. Mr. Wilmer has written numerous sketches for different performers, but none, it is said, filled with more solid humor and laughable situations than this. His work will have the advantage of being interpreted by artists fully capable of bringing out the strong points and the comical situations. Mr. Esmonde, though young in years, is an "old-timer" as an actor. He is an expert in make-up and has been favorably known in the profession and among managers as a thoroughly competent and reliable actor. He will bring to this new field of action the mature experience, the finish and elegance that has always characterized his impersonations. In this new sketch he will make three complete changes of costume. He will be assisted by his wife, who is tall, fine looking and possessed of a phenomenal contralto voice of great power and volume, which she uses with grace and discretion. Though not often indulging in them, she is said to have few superiors in singing "coon" songs, having a capital dialect. The couple will be supported by Florence Turner. They are already booked in or are negotiating with some of the best vaudeville houses in New York, Brooklyn, Boston, Philadelphia, and Chicago, making their metropolitan debut at Hyde and Behman's, Brooklyn, early in September.

MRS. KNOWLES' CAT RECEIVES.

It is a wise cat that knows its own birthday, and Mrs. Edwin Knowles' feline is wise, indeed. Last Wednesday "Ko-Ko"—for that is his name, as they say in the novels—celebrated the thirteenth anniversary of his appearance in this vale of tears. Superstition has no place in the philosophy of "Ko-Ko," so he didn't mind coming right out and admitting the thirteen, though he doesn't look a day over seven.

Mrs. Knowles honored "Ko-Ko's" birthday by giving a breakfast at her home in Brooklyn, the guests including members of the committee who had supported her in the recent election of the Professional Woman's League, and the hostess was assisted in receiving by "Ko-Ko" himself.

In the party were Mrs. Sol Smith, Mrs. Edwin Arden, Mrs. F. P. Hoover, Mrs. Robert Mantell, Mrs. David P. Steele, Mrs. Albertine Perrine, Mrs. George F. Hinton, Ellena Maris, Maida Craigen, Mary T. Stone, and Elizabeth Aldrich.

GOSSIP.

Helen L. Smith, who has been very ill at her home in Baltimore, is now convalescent.

The construction of the new Coliseum has begun in Chicago. The building, it is expected, will be ready for occupancy in October.

H. Price Webber's Boston Comedy company closed their season of forty-five weeks, on July 3, at Truro, N. S. This is Mr. Webber's twenty-fourth successive year. The next season will open Sept. 4, when, among other plays, an adaptation of Cyrano de Bergerac, by Jay B. Benton, THE MIRROR'S Boston correspondent, will be produced by Mr. Webber.

A Romance of Coon Hollow will open its sixth season in Grand Rapids, Mich., Aug. 20. Last season the tour of the play was confined exclusively to the West, and the same policy will be followed this year, an Eastern season following a year hence. Among those engaged are J. A. West, Charles H. Greene, W. A. Marble, Charles T. Small, Joseph Gobay, Lew W. Henry, William Asher, Minnie Pearl, Lydia Dickson, Nellie V. Small, Alberta, and the Coon Hollow Quartette. The troupe of colored dancers will be retained.

Ed Hurst has been re-engaged as H. R. Jacobs' representative at the Albany Lyceum, which will be devoted to high-class attractions at popular prices next season. During the Summer many improvements will be made, and the season will open Aug. 14.

C. L. Graff and Florence Brimson (Mlle. Toronta) will be married to-morrow (Wednesday), and Mlle. Toronta will retire from the stage.

It is said that Baby Lovey Lind will be featured in a New York production next season.

Elsie de Tourney sends good wishes to THE MIRROR from the summit of Pike's Peak. Harry Cashman, with Hoyt and McKee's company, forwards greeting from far away Samoa, and E. J. Connolly, of The Belle of New York company, from London.

Richard Burmeister, pianist, and Anne Atkinson were married on June 29 at Farmville, Va.

Elita Proctor Otis and Tallmadge E. Brown were discharged in bankruptcy, in this city, last week.

Elizabeth McCarty filed a petition in bankruptcy in this city last week, with liabilities of $3,076.

A divorce was granted last Wednesday in this city, separating Harrison J. Wolfe from his wife, Bettina Gerard.

Eugene J. Hall and Lillian Dean have closed with the Peruchi-Beldeni company, to resume their former positions with the Myrkle and Harder company as agent and leading woman, opening in August.

On July 1 Fannie Ward, with 3,275 votes, was the leader in the London *Pelican's* "Smartest Lady" competition. Edna May was twenty-fourth with 392 votes, Lady Francis Hope (May Yohe) had 10, Mrs. James Brown Potter 9, and Proto, the dancer, 7.

Edward D'Oize has been re-engaged for leading business with the Lyceum company, which is to make an extended tour of Canada from Halifax to Vancouver. The company will present a Shakespearean repertoire, together with some of the best known stock company plays.

The Buffalo *Sunday News* recently published a half-page supplement of a copyrighted photograph of Alberta Gallatin, together with an account of her career. Miss Gallatin has signed a five years' contract with Stein, the Milwaukee photographer, to patronize him exclusively for her portraits.

Bronson Howard's play, The Old Love and the New, is to be sent on tour in England. Frank Cooper, who was seen here with Sir Henry Irving, will have the leading role.

Williamson and Musgrove will produce The Christian and Secret Service in Australia shortly.

Bertha J. Neilson, of the Boston Lyric Opera company, was married to George S. Best, at St. Paul, Minn., July 3.

Arthur C. Aiston has nearly completed the bookings for Sorrows of Satan, which will be confined to the big cities almost exclusively. Nothing west of Kansas City will be played.

Rose Beckett rearranged the May-pole dance in El Capitan for De Wolf Hopper's London season in that piece, which opened last night.

A. G. Delamater, after resting in London, Ont., will return to New York this week. The season at the Park Theatre, Philadelphia, will open on Aug. 12 with Mr. Delamater's farce-comedy extravaganza, In Greater New York.

Fitz and Webster are negotiating with a well-known author for a play which they intend to produce the present season under the title of Captain Dreyfus. The play is to be founded on the trial and imprisonment of the French officer and those who have been conspicuous in the incident are to be characters in the play.

The Floor Walkers is the title of Ward and Vokes' new vehicle for next season. In a condensed form it was presented at the Great Northern Theatre, Chicago, during the Spring run of these comedians there. Lucy Daly, George Sidney, and Will West are among the principals engaged.

Harry Burkhardt is rapidly recovering from the accident which befell him during a performance of Aristocracy at the Columbia Theatre, Washington, D. C., recently. Mr. Burkhardt left for his home, at Worcester, Mass., last Wednesday, and will spend the Summer there.

IN OTHER CITIES.

MILWAUKEE.

The ever popular Thanhauser co. presented Fort Frayne at the Academy of Music, 3, to an audience that completely taxed the capacity of this spacious house. Unusual interest was centered in the production of this piece owing to the fact that it is by the pen of Milwaukee's novelist and soldier, General Charles King, who attended the opening performance. The great applause and enthusiasm that greeted its first production was not alone caused by the fact of its being practically a "Milwaukee play," but was equally the result of the truly grand performance given by this admirable co. The distribution of characters was without fault, and gave the members ample opportunity of displaying great histrionic ability. Donald Bowles as Will Farrar, the young lieutenant fresh from the "Point," the part which he created at the first production of this play in Chicago two years ago, was perfect and is deserving of much praise. William Yerance, in the character of Crow Knife, the faithful Indian trooper, was excellent. Max von Mitzel gave an exceptionally clever character performance in the character of the witty Irish Corporal Rourke. Eugene Moore not only carried himself as befits a Captain in the U. S. Army, but acted the manly Captain Lesle with sincerity and force and rendered his lines with rare good judgment. John M. Sainpolis, to whose lot fell the somewhat thankless role of Royal Farrar, made a great hit. The management is to be congratulated on having secured so able an artist. R. C. Chamberlain was splendid as Doctor Wayne, and received well-earned applause. Frederick Paulding, the stage director, gave a fine performance as Jack Ormsby, the matter-of-fact New York broker. Much praise is due Mr. Paulding for his magnificent stage mountings and wonderful light effects. Julia Blanc, as Lucretia Fenton, gave a performance such as only a true artist can give; her dress and make-up were perfect, and received great applause. Valerie Bergere's interpretation of the part of Helen Daunton was excellent. Meta Brittain gave a most pleasing performance of Ellis Farrar, and dressed the part superbly. Gertrude Homan, always clever, looked sweet and spoke her lines in her usual girlish manner. R. C. Stockdale and W. L. Murray were very acceptable in small parts. Robert C. Bell, a Milwaukee boy, made his first appearance on this occasion in a small role and did well. This co. is now in the eighth month of its Milwaukee career, and each and every member has become thoroughly ingratiated into the hearts of the public, which keenly appreciates the unceasing efforts of the management in presenting its plays in a thoroughly complete and artistic manner. One is always sure to leave the Academy with the feeling of having witnessed a good performance. Moths 10-17.

The Last Word was presented at the Davidson 2, by the Frawley co. to a good house. This play proved a most pleasing and well-chosen one for the farewell week of the co., which closed its four weeks' Milwaukee engagement 8. The stage mountings were excellent, and the co. did a most praiseworthy work. Blanche Bates, as Vera, gave a fine performance and again proved herself a natural, artistic actress. Alfred Hickman, as "Sasha," was admirable and shared the honors with Miss Bates. George Gaston was splendid in the character of Prof. Rutherell, as were also Mary Van Buren and Harrington Reynolds. Georgia Welles looked and acted the part of Winny Rutherell charmingly. Augustus Cook as the duty-loving Senator gave a strong and finished performance. All the other members acquitted themselves creditably, and assisted in making this the best effort of the Frawleys during their run here. It is to be regretted, however, that some of the members of so capable a co. as this one should so forget themselves as to fall into the habit of "guying."

The Wilbur-Kirwin Opera co. gave a good performance of The Merry War at the Alhambra 2, and during the week will also present Carmen. The titular roles are well sung and acted by Susie Kirwin, who has a pleasing light soprano, which she uses well. Harold Gordon possesses a clear tenor voice and good stage presence, and acts well. The other principals are all capable people, and together with a chorus of pretty girls make up a most satisfactory combination. Fra Diavolo and The Bohemian Girl 10-15.

LOUISVILLE.

For the opening half of the fifth week, 3-5, of the Fay Opera co.'s season at the Auditorium, a mixed programme was offered, consisting of Cavalleria Rusticana and a vaudeville bill, participated in by the Fay Opera co. quartette, Lillie and Gene Collins, Harry Bates, Maybelle Bonner, Bert Bernard, the Countess von Hatzfeldt, and Raymond Hitchcock. The specialties were strictly up-to-date and the opera remarkably well sung, Villa Knox and Edgar Temple carrying off the honors. The orchestra, under the direction of Clarence West, was compelled to respond to several encores for the really fine rendering of the celebrated intermezzo. The Mascot was given the concluding nights of the week, drawing upon the entire strength of the co. For the concluding week, which opens 10, Pinafore will be given on a ship in the lake in the Auditorium grounds. The ship will be a reproduction in miniature of Admiral Dewey's flagship, the *Olympia*.

The initial production of Edward O. Risley's play occurred June 30, at the Temple Theatre, before a large audience, which received it most favorably. The play deals with life in the Kentucky mountains, a pretty love story being told. A number of exciting incidents are naturally and realistically introduced in connection with the illicit distilling, for which that region of the State is notorious. Notwithstanding the stirring nature of the scenes with which the play deals, it is not unduly sensational, but is treated in a quietly effective manner. Mr. Risley deserves credit for the excellent work he has done, and it is believed the play will receive a measure of success when placed on the road. The initial performance was participated in by the author, assisted by Walter Matthews, Gayle Riggs, William Warren, and Eugenia Webb, professional people who are summering here. As a result of the vote of the audience upon a suitable name for the play, it will be known as Bred in Old Kentucky.

The wife and daughter of Thomas Slaughter, the opera singer, professionally known as Harry De Lorme, are visiting relatives in the city.

The vaudeville performances being given on the roof garden at Phœnix Hill Park, under the management of Edgar Turpen, are meeting with success. The attendance has been satisfactory, being particularly large at the Sunday performances afternoon and night. The bill is participated in by capable people, and there is a change of attractions each week.

The Avenue Theatre management announce that the season at that house will open early in August.

Work is rapidly progressing upon the new Buckingham Theatre, and it will open about Sept. 1. Managers John and James Whallen are enjoying life at their country home in the vicinity of the city, with interest in local politics as a side diversion. CHARLES D. CLARKE.

DENVER.

At Manhattan crowds have enjoyed the magnificent production of The Three Musketeers, and, after many requests, a continuance was granted by the management of five more performances. Messrs. Drouet, King, Napier, and Brown as the gallant guardsmen have delighted the large audiences. Minnie Seligman, Charlotte Deane, and Laura Case continue their excellent performances. Following The Three Musketeers and commencing 5 A Wife's Peril will be the attraction, introducing two new members, Orrin Johnson in leads and Lottie Alter in ingenue roles.

At Elitch's Gardens 2-8 Alabama was the bill. Director Bellows is to be especially congratulated for the beautiful scenic effects this week, as well as for the excellent work of his co. Denver has been fortunate in good stock productions of the past, but without doubt no more elaborate and artistic productions than those of this Summer have been reached heretofore. Henrietta Crossman as Mistress Page was sweet and sympathetic in the character. Miss Crossman is always conscientious in her work. The same can be said of Howell Hansel as Captain Davenport. Frederic Perry as Colonel Moberly was enthusiastically received. It was an excellent portrayal of the gallant colonel. Frederic Conger was seen to advantage as Lothrop Page. J. Henry Kolker as Mr. Armstrong was a handsome lover. The Squire Tucker of Hiram Sheldon could hardly have been improved upon. Frank McVicars looked Colonel Preston, though hardly realizing the atmosphere surrounding the part. Raymond Page by Brigham Royce and Decatur by Ray Southard were commendable pieces of work. Lilian Dailey as Mrs. Stockton appeared for the first time this season in a vivacious character, making a decidedly pretty and attractive young widow. The small part of Atlanta Moberly was charmingly played by Katharine Field. Most noteworthy and deserving of the highest praise was the Carey Preston of Eleanor Robson. In the third act her girlish emotion reached the hearts of her audience. Miss Robson is a charming and dainty ingenue, with strong emotional powers. Her acting is delightfully natural and untheatric. The part has never been better played in Denver. The general atmosphere of the play was well sustained, and a more delightful performance has not been seen this season. The Ironmaster 9-15. R. L. HERBERT.

ST. PAUL.

At the Metropolitan Opera House the Boston Lyric Opera co. opened its second week 2, giving a very creditable and pleasing production of Wang to good houses. George Kunkel as Wang sang the role spiritedly and was decidedly funny, both in acting and make-up. Josephine Stanton as Matuya was fascinating. Her clear, sweet soprano was heard to marked advantage. Katherine MacNeill made a fetching and delightful Widow Frimmouse. Bertha Neilson made a very favorable impression in the role of Marie. She has a sweet soprano voice, and her pleasing rendition of her solo, "Every Rose Has Its Thorn," won for her a most hearty encore. Miss Neilson is a new member of the co., and this was her initial appearance before a St. Paul audience. Mamie Kingsbury as Gillette, made the most of the part. John Henderson was decidedly funny in the part of Pepat. J. Lovett Rockwell as Colonel Fracasse, Henry Hallam as Jean Boucher, sang and acted their roles well. Daisy Howard made a good impression as the Messenger Boy. The large chorus did effective work. The opera was well staged and handsomely costumed. The co. will close its engagement at this theatre 8, and will play an engagement in Minneapolis.

The recital given by the pupils of Mrs. V. A. Smith and Mr. Henry De Lorme at the Grand Opera House, June 30, was a marked success. The theatre was filled to capacity by an appreciative audience. The programme enbraced a number of vocal solos and duets, also scenes from The Merchant of Venice and comedy. The pupils acquitted themselves admirably.

Oscar Vanderbilt, of the N. P. R. R., has booked the Boston Lyric Opera co. to play the N. P. circuit to the Pacific Coast. Mr. Vanderbilt has also arranged with Colonel Thompson for the co. to proceed to Honolulu and open an engagement of eight weeks there Oct. 23, going thence to Australia. GEORGE H. COLGRAVE.

MINNEAPOLIS.

The Neill Stock co. opened its second week at the Metropolitan Theatre, 2, in Lord Chumley to a good sized house. The production was splendidly staged. James Neill made a decidedly favorable impression in the title-role. Edythe Chapman made a very effective Eleanor Butterworth; Sandol Milliken, who, by-the-way, is becoming a decided favorite, was happily cast as Jessie Dean. Messrs. Mayall, Butler, Everham, and Miss Maynard also deserve special mention for creditable work in their respective roles. A Bachelor's Romance 6-8. Boston Lyric Opera co. 9-15.

The Merrie Bell Opera co. presented The Mikado at the Lake Harlett Pavilion 3-8, opening to good business. The stage settings and costumes were appropriate and exceptionally handsome. Dan Young as Koko made a decided hit; George Olmi was a most satisfactory Pooh-Bah; Harry Lightwood was irresistibly funny as the Mikado; Fannie Meyers was happily cast as Katisha; Eleanor Jenkins as Yum Yum, Eva Booth as Peep Boo, and Lottie Kendall as Pitti Sing, made the most of their respective roles. The chorus was in more than ordinarily good voice and spirts, and the orchestra contributed its quota to the enjoyment of the performance. Paul Jones 10-15.

The Merrie Bell Opera co. is meeting with deserved success at the Lake Harlett Pavilion. The operas thus far presented have been put on in a manner which would reflect credit on organizations of much more extended reputation. Manager E. F. Seamons is to be congratulated.

The operatic concerts given by the Merrie Bell Opera co. at the Lake Harlett Pavilion Sunday afternoons and evenings are becoming quite popular. The programme 2 was under the personal direction of Frank Danz, of the Danz Symphony Orchestra, and was very enjoyable. F. C. CAMPBELL.

PORTLAND, ORE.

At the Marquam, Herbert Kelcey and Effie Shannon, with excellent support, in The Moth and the Flame, 26, 27, and Eva Foster Riggs' The Border Side, 28, capitally entertained three large audiences. An entertainment for the benefit of the Oregon volunteers' reception fund was given 1, before a fair-sized houseful. "America" began and ended the programme. Among those who contributed their services were: W. H. Kinross and his orchestra in musical selections, Lillie and Sophie Tedwyn, Bessie Fitzgerald, Dom J. Zan, Ola Hayden, H. A. Webber and Miss F. Hewitt, the Quinnum Club (Messrs. Boyer, Hogue, Zan, Montgomery, and Parson), Mrs. Walter Reed, the Portland Ladies' Quartette (Mesdames Walter Reed, Albert C. Sheldon, Harry R. Miller, and Edgar Coursen), and Dudley Rickerson, E. Carse, F. Jones, W. Albee, A. McInnis, and Misses Dimeler and Burger. The house was granted gratis by Assistant Manager George L. Baker for the entertainment.

Manager Cal. Heilig, of the Marquam, left here June 26 for the East. En route he will stop at Chicago, and will be in New York middle of July. His trip is in connection with '99-1900 bookings at the Marquam.

A guaranty of $10,000 to insure the success of the Portland Industrial Exposition, Sept. 28-Oct. 28, has been subscribed by Portlanders. This subscription was raised in four days' time by J. P. Marshall, chairman Finance Committee. In that the season at the Marquam has closed, Superintendent Baker, of the Portland Industrial Exposition, is putting on his expositional harness in good form. He is looking for a good band. After 16 we shall know whose it is to be. O. J. MITCHELL.

PROVIDENCE.

The Wilbur Opera co. is in its fourth week at the Providence Opera House, and the audiences continue large. The Circus Clown was presented 3-8 with Hattie Richardson, Ethel Robinson, Gus Vaughn, J. E. Conly, Al Lamar, and W. H. Kohnle in the leading parts. The vaudeville interruptions consisted of specialties by Lillie Taylor, Al Lamar, and Anna Laughlin, and the performance closed with the living pictures. The Two Vagabonds and The Grand Duchess 10-15.

The shore resorts all did a very large business on the Fourth. Although Crescent Park has been open for a week the regular opening did not occur until 2. The list of attractions here includes the Roman Hippodrome, Kemp Sisters, Geo. P. Kemp, and Boyden's Congress of Rough Riders. Also concerts by the Banda Napoli, Rhode Island Ladies' Orchestra, and Brigham's Singing Orchestra.

Reeves' American Band began its series of Summer concerts at the Casino, Roger Williams Park, 2. Concerts will be given every evening (Saturday excepted) throughout the Summer.

The *Journal* of 2 contained a picture of Maud Daniels, manager of the Wilbur Opera co., in connection with a long article on "Women's Occupations." HOWARD C. RIPLEY.

DETROIT.

At the Lyceum Theatre the Cummings Stock co. entered upon its fifteenth and last week 2. The play was Our Boys, and it was decidedly well presented. Eugene Frazier took the character of Sir Geoffrey Champneys in a splendid manner. Ralph Cummings played Talbot in such a true comedy spirit as to elicit no end of applause, and his performance of this role should be placed high in rank among the many artistic performances he has given during the sojourn of his company in our city. A Detroiter, Henry Shumer, was the Perkyn Middlewick, and did nobly. Nettie Marshall, who but lately joined the co., showed what splendid talent she has by the way in which she took the slavey character. Lillian and Blanche Douglas as Violet and Mary respectively did very good work. Harry Glazier and George S. Christy were cast for Charles Middlewick and Paddles respectively, and, needless to say, those roles were well done. Our Boys was repeated 3 and 4. Beginning matinee 5, a change in the programme was made, and The Charms of Music and Arabian Nights filled out the remainder of the week. With the closing of the Lyceum, the Wonderland Theatre will be the only theatrical place in town open. KIMBAL.

NEW ORLEANS.

After La Variété Association had released Henry Greenwall from his obligation as lessee of the Grand Opera House, a lessee was advertised for through the columns of THE MIRROR, and the consequence was that several bids were received and were opened 1. Colonel J. D. Hopkins, Mr. Baldwin, of the Baldwin-Melville co., and Henry Greenwall, the late lessee, were the principal bidders. None of the bids were really satisfactory, but in consideration of the fact that Mr. Greenwall had done so much for the enhancement of the Grand and had always been a painstaking and reliable lessee, the association concluded to let the veteran manager have the house for the ensuing year. Mr. Greenwall states that he sees his way clear for thirty weeks of attractions, the greater part of which will be filled by two leading stock cos. and a first-class opera co. MARSHALL QUINTERO.

CORRESPONDENCE

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Gotlob-Marx and Co., lessees): Lombardi Opera co. in Lucia June 26 to S. R. O.; excellent co. and highly appreciated.==DEWEY OPERA HOUSE (Landers Stevens, lease): Grand Stock co. presented U. T. C. 26-2 to big business; general satisfaction. The Brand of Cain 3-9.==ITEM: The Grand Stock co. has in preparation an elaborate production of The Three Musketeers. Landers Stevens will assume the leading role and the entire presentation will be under the personal direction of George E. Lask, of the Tivoli, San Francisco.—Charles E. Cook, formerly manager of the Macdonough, is in town.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): A Bachelor's Honeymoon June 27 pleased a good house. A Midnight Bell 30.

SAN BERNARDINO.—OPERA HOUSE (Martha Kiplinger, manager): A Bachelor's Honeymoon June 30; fair performance; poor house.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): A Midnight Bell to a good house June 26. A Bachelor's Honeymoon 28.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): A Bachelor's Honeymoon 3-8. Clay Clement 10-15. Lombardi Italian Opera co. 17.

COLORADO.

ASPEN.—HALLAM LAKE OPERA HOUSE (Billy Van, manager): Rubie-Kreyer Theatre co. opened this house June 26 and have played to good business Wife for Wife, The Brand of Cain, In Louisiana, Pride and Poverty, My Uncle from Japan, and The Mystery of the Black Crag.==WHEELER OPERA HOUSE (Billy Van, manager): Dark.==TIVOLI THEATRE (E. C. Rice, manager): Dark.

CONNECTICUT.

HARTFORD.—ITEMS: The equity in Parsons' Theatre was sold at auction 3 by court order. The Travelers' Insurance Company, who own the ground, held a first lien of $58,000. This amount they promptly bid through their secretary. Attorney Briscoe raised the bid to $60,000, at which amount it was knocked down to him, none other of the hundred or so spectators present pressing the bid. It was announced before the sale that the purchaser must put up the amount of purchase immediately after the sale, either in cash or certified check. A second mortgage to Hopkins and Morrow and F. C. Rockwell was also paid by the successful bidder, thus placing the house free of debt in the hands of the purchaser. Mr. Briscoe is said to represent a number of capitalists, who made the purchase as an investment and who are friendly to Manager Parsons, who will be protected in what amount he has put into the theatre and will continue as manager. Among those present at the sale were Managers Jennings and Graves, of the Hartford, and Manager Bunnell, of New Haven. Corse Payton had offered the Travelers' Insurance Company, in case the property fell to their hands, a certified check of $35,000 for a five years' lease. He stated that he would continue running the house as a first-class theatre, and was desirous of securing as well a home for the rehearsals of his successful cos.—William Gillette is at his home on Forest street, where he will remain, with exception of occasional trips at the shore or mountains, until his season opens. A. DUMONT.

NEW HAVEN.—ITEMS: W. Vernon Somers, who is stopping at his home in West Haven, will arrange for some private theatricals during the Summer.—Mr. and Mrs. E. A. Parsons, owners, with Tom Karl, of Innisvail, Cottage City, will leave for that delightful place 15. Annie Russell, Mr. and Mrs. Lucille Saunders, and Bertha Waltzinger will be among their guests.—The Second Regiment gave a fine concert in the theatre at Lighthouse Point 2, while Atwater's Band played in the pavilion at Savin Rock.—Herbert Witherspoon, formerly basso with the Castle Square Opera co., is stopping with Mr. and Mrs. Wayland Fellowes at their attractive cottage at Indian Neck. A musical was given 1, at which Mr. Witherspoon sang delightfully some French chansons.—Mrs. Louis Aldrich spent some days with her sister, Mrs. Norton, of Westville, recently.—Josephine Laurens Lennox has successfully closed her classes in Current Events and gone away for needed rest and recreation.—Mr. and Mrs. Don S. Thompson (Georgia Langley) are at Saratoga Springs. JANE MARLIN.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Season will open Aug. 30 with Guy Brothers' Minstrels.==ITEM: Harry Bewley helped to entertain the crowds at the fair grounds 4 with some clever specialties.

FLORIDA.

KEY WEST. SAN CARLOS OPERA HOUSE (O. Charles Ball, manager): Harold Mordaunt and A. M. Keller, assisted by local talent, presented Stricken Blind for the benefit of the Catholic Church June 29; performance excellent; house packed. After the show the managers invited the members of the cast and a few friends to a banquet. Messrs. Mordaunt and Keller were members of the Hettie Bernard Chase co. that closed here about eight weeks ago.==ITEM: Manager Ball will leave for New York about 8.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Merchants' Carnival, by Boise young women, under the direction of Mrs. Ketchum, June 27, 28, gave satisfaction to good houses. Bartholomew's performing horses 3-8.

ILLINOIS.

ROCKFORD. HARLEM PARK (Harry Mittenthal, manager): Mahara's Minstrels June 26-2 to good business, giving satisfaction. Mittenthal Brothers' Stock co., supporting Victor Morbarg and Lillian Boyer, 3-9.

KANKAKEE.—ELECTRIC PARK THEATRE (Aubrey Mittenthal, lessee): Biograph, June 26-1; poor business. James B. Mackie in Grimes' Cellar Door 3-8.

CLINTON.—Griswold's U. T. C., under canvas 8.

INDIANA.

SOUTH BEND.—AUDITORIUM (H. G. Sommers, manager): Twenty-second annual convention of the Indiana State Music Teachers' Association June 27-30. Eleven concerts and recitals were given to large houses.==SPRINGBROOK PARK—WIGWAM THEATRE: Lennon Stock co. 2-8 opened with A Soldier's Sweetheart to large house. Specialties by Charley Sanders, Neva Carlotta, Arthur Jennings, Bert Alden, George and Kittie Vane.

ROCKVILLE.—ITEMS: Emmet Littleton, last season advance agent of Old Farmer Hopkins, has signed to go in advance of Frank S. Davidson's Repertoire co. next season.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): Holden Comedy co. in A Bed of Roses and specialties 4 to a large and appreciative audience.

IOWA.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Dark.==ITEM: Rapid progress is being made on the handsome Riverside Park Casino, which is being erected by the street car company. The opening is set for 17. Manager A. B. Beall has a long lease of the Casino.

KANSAS.

TOPEKA.—ITEMS: Everything dark, with no announcements. The only present amusements we have are the semi-weekly concerts of Marshall's Band at Garfield Park. On July 4 they promise us an amateur operetta performance as an extra attraction, and I am lying awake at nights now anxiously contemplating the fun I will have dodging rocket sticks and giant crackers while unraveling the plot and assimilating the music of this mirthful mosaic on Independence night. Probably by the time we get the rags off our burnt fingers and new coats bought to replace the one we carried matches and loose powder in on that day we shall have some more dramatic performances or a real Summer opera co. THOMAS R. HYATT.

GREAT BEND.—WILNER'S OPERA HOUSE (J. C. Lewis, manager): Spooner Dramatic co. 3-9.

KENTUCKY.

PADUCAH.—LA BELLE PARK: The stock co. presented Baby and Only a Factory Girl June 25-2. The co. continues to win popular favor.

MAINE.

PORTLAND: PEAK'S ISLAND—GEM THEATRE (James O. Barrows, manager): A Man with a Past, a delightful comedy, 3-8 to the largest attendance of the season. Men and Women 10-15.==CAPE ELIZABETH—MCCULLUM'S THEATRE (Bartley McCullum, manager): Led Astray 3-8 in place of The King's Musketeers, which was postponed a week owing to injuries sustained by Scenic Artist Brooker. Led Astray was especially well presented considering the short time allowed for rehearsals.==LONG ISLAND—GRANITE SPRINGS THEATRE (M. J. Garrity, manager): Vaudeville season will open 6 with the European Sensation co.==RIVERTON PARK—RUSTIC THEATRE (E. A. Newman, manager): Gorman's Minstrels 3-8 were much enjoyed; performance witnessed by eight thousand on the Fourth.==ITEMS: The Fourth was a red-letter day at our Summer theatres, all playing to S. R. O. The Casco Bay Steamboat Co. offered at Peak's Island a special outdoor vaudeville show, including the Orvilles, Charles and Minnie; Grunade Brothers, Professor Le Marr, Butterfield and Walker, and Chandler's Band. Attendance, twenty thousand.—Corse Payton arrived at Peak's Island 3 on a short vacation.—James O. Barrows, manager of the Gem Theatre, has engaged Harry S. Alward as advertising agent during the Summer to succeed George W. Brown, resigned.—Professor Harry Clays, musical director of the Corse Payton Dramatic co., is spending his vacation at his home in this city.—Treasurer William Lothrop, of the Bowdoin Square Theatre, Boston, is visiting his parents in this city.—Mr. and Mrs. Charles Craig, E. P. Sullivan, and Alfred Keicy have arrived at Peak's Island for the Summer.

OLDTOWN.—CITY HALL (Otis Woodman, manager): The Lottery Ticket (local) 4 to a pleased audience that filled the house.

BANGOR.—THE NORUMBEGA (W. F. Reed, manager): Broadway Stock co. 17-22.

MASSACHUSETTS.

FITCHBURG.—WHITNEY OPERA HOUSE: Dark.==ITEM: Work on the changes at this theatre has commenced, and when the season opens, Aug. 25, it will not only be one of the prettiest theatres in the State, but the stage will be large enough to accommodate any attraction that travels on the one-night circuit. The walls of the stage are being cut open and on one side is being built a new and large scenery-room, which will enable the stage hands to clear the stage without delay and will give room to hang all the drops necessary for even the largest productions. The house itself is being repainted and redecorated and wired throughout for electricity. The remodeling of the stage is being done by L. J. Couch, of Boston, and William Gill, of Boston, is painting the new scenery. New orchestra chairs are being manufactured. The house will be under the direction of Spinney and Oldfield, who have been very successful in the management for the past two seasons. The coming season is well booked, and the list of attractions includes some of the best cos. traveling. The opening attraction will be 8 Bells.

NORTH ADAMS.—ITEMS: The professional musicians of this city have organized, with the following officers: President, Lester E. Thompson; vice-president, W. A. Phillips; secretary, F. E. Mallery; sergeant-at-arms, A. M. Mason. The union will be affiliated with the Central Labor Union of North Adams, and all musicians of this city and Adams will be invited to join.

WORCESTER.—PARK THEATRE (Shea and Wilton, managers): A Scrap of Paper was the offering of the stock co. 3-8. The favorites were Florence Baker, who came up from the Boston Castle Square to play Susanne, and Kendal Weston, who found a congenial role in the airy and careless Prosper. Although the enterprise has been a paying one, the co. closed 8, that a number of alterations might be made in the house preparatory to the Fall season, and incidentally to give Manager Alf. T. Wilton his first vacation in six years.

MICHIGAN.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. Booker, manager): Marks Brothers co. No. 1 continues its indefinite engagement. The Rose of Carey, The Soldier's Sweetheart, A Wife's Peril, East Lynne, The Major's Bride, and Somebody's Daughter is the repertoire 3-8; good houses.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Manager Hardy has just closed with the Van Dyke and Eaton co. for a Summer engagement of two weeks 17-29.

KALAMAZOO.—LAKE VIEW CASINO: Barlow Brothers' Minstrels 2-8; splendid business; excellent co. Mittenthal Brothers' Comedy co. 9-15.

MINNESOTA.

WINONA.—OPERA HOUSE (M. D. Field, manager): Lafadie's Faust to fair business June 30.==ITEMS:

Manager Field severed his connection with the Wilkes Opera House 1. While only with us one season, Mr. Field gave us some fine attractions and his many friends will regret his departure. O. F. Burlingame, of Eau Claire, Wis., who managed the house a few seasons ago, will again have charge, which is a sure guarantee of sterling attractions.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, Jr., manager): Ludwig's Faust 12.

MISSOURI.

WARRENSBURG.—PERTLE SPRINGS CASINO (J. H. Christopher, manager): Summer Stock co. in Jim the Penman, Camille, and The Ticket of Leave Man 2-8.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Wakefield-Andrews Opera co. presented Martha June 25, 26, Cavalleria Rusticana 27, and Trial by Jury and The Bohemian Girl 28 to good houses. The co. were all well received, especially Jay C. Taylor, an old favorite with Butte audiences. The Moth and the Flame 5-7.—UNION FAMILY THEATRE: Dark.

HELENA.—MING'S OPERA HOUSE: Wakefield Opera co. 3-5. The Moth and the Flame 8.—ITEM: The local Elks will give an outing 15 to the various lodges of the State.

ANACONDA.—THEATRE MARGARET (Park and McFarland, managers): Wakefield-Andrews Opera co. in Martha to light business June 29. Kelcey-Shannon co. 4.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (W. G. Ayers, acting-manager): Dark.—ITEM: This theatre has been sold to Hon. Frank Jones, the millionaire brewer of this city. Mr. Jones's plans are as yet not known, but it is safe to predict that very extensive alterations and improvements will be made before it is re-opened.

NEW JERSEY.

NEWARK.—ITEMS: Mr. and Mrs. George W. Jacobs left 1 to spend the Summer at Lake Hopatcong. In the Fall they will return to Elizabeth.—Waldmann's Opera House Orchestra, with Edward Mueller as director, is playing at Henderson's Pavilion, Coney Island, this Summer.—Frederick Jacobs will be the advertising agent for Waldmann's Opera House next season; M. Heller and "Count" William Casterline for Jacobs' Elizabeth theatre; John McNally for the Columbia, and James Blake for the Empire. C. Z. KENT.

ORANGE.—ITEM: The Orange Music Hall Association held its annual meeting June 28. Charles E. Dodd was elected manager for the coming year and all the other officers remain the same.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Summer opera co. opened its season 1 in 1492 to packed house; co. excellent. Richard Harlow made a special hit. Evangeline 10-15.

NEW YORK.

ALBANY.—PROCTOR'S LELAND (F. F. Proctor, manager; P. F. Nash, resident manager): The Professor's Aspirations, a four-act comedy, filled the house at every performance June 29-1. George I. Seybolt is a recent and valuable addition to the Bond co. For first part of week beginning 3 the curtain raiser was His Wife's Sister and the three-act comedy, Our Regiment. The latter required the full strength of the co. and the S. R. O. audience were greatly pleased. Louis Albion as the curate shows he has talent that will manifest itself if given an opportunity. The vaudeville between acts is by Joe Hardman, monologue entertainer, and Annie Whitney, comedienne, who always makes a hit with her audiences. Ruth's Romance and Turned Up 6-8.—ITEMS: It is rumored that Manager Thomas Barry, formerly of the Gaiety, has leased the Pearl Street Theatre and will open it as a burlesque and vaudeville house in September.—The vaudeville performances that are being given at Lagoon Island this Summer are managed by William Buck, of the Star Theatre in Troy.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): The Brownes (local), direction of H. E. Bruyere, benefit Y. M. C. A., June 29, 30 to large and pleased audiences. This house will open its regular season Aug. 21 with A Female Drummer.—BROADWAY THEATRE (George L. Corliss, manager): Dark. This house during its closed period will be completely renovated. At the opening of the season, about the middle of August, it will be supplied with new scenery.—ITEMS: The musical season at the hotels was opened 2 by Professor J. Martin Gray's orchestra at the Kensington; 3 the first concert of the season at the Grand Union was given by John Lund's orchestra, of Buffalo, and on 4 Professor C. W. Stub and his orchestra began their twenty-sixth musical season at the United States. Dorring's band and orchestra have been secured for the Hathorn Spring and Congress Hall concerts, and John L. Gartland's band and orchestra will soon begin its annual Summer concerts at Congress Spring Park and also furnish the music at the Saratoga race track during the races.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): A Fool of Fortune was presented by the Shubert Stock co. 3-8 before large audiences. Lucia Moore as Marjorie made a strong hit. The Mysterious Mr. Bugle 10-15.—LYCEUM THEATRE (A. E. Wolff, manager): Business good 3-8. Camille, with Jessie Bonstelle in the leading role, was the attraction, and Miss Bonstelle's impersonation was excellent.

TROY.—ITEM: William H. Halligan and John W. Martin, of this city, have secured a lease from the estate of Gardner Rand of Rand's Opera House for a term of years. They assumed control 1. Mr. Martin will have full charge of the bookings and all matters pertaining to the opera house and Mr. Halligan will look after the finances.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Moth and the Flame 10. Frank E. Long co. 24-29. ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Kelcey-Shannon co. in The Moth and the Flame 11. Frank E. Long co. 17-22. Flint, hypnotist, 24-29.—ITEM: Local-Manager McMaster has engaged Professor A. H. Deek's orchestra for the Metropolitan in place of Hall's orchestra.

OHIO.

SPRINGFIELD.—ITEM: The Grand Opera House which has been closed for two seasons, will reopen in the Autumn. John N. Bookwalter, the proprietor, has returned from abroad and arranged with the former manager, E. B. Foltz, to reassume charge. Every one is very highly pleased with this arrangement, as the Grand is the only first-class theatre here, and Mr. Foltz's many friends are glad to see him back in his old place.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): The Hunter Stock co. opened a Summer engagement in this city 3 to packed house almost every night in spite of the hot weather. Rosabel Leslie deserves special mention. The engagement will conclude some time in August.

PIQUA.—MIDWAY PARK (C. C. Sank manager): Earlscott Juvenile Opera co. 3-8 in A Queen for a Day and Foo Cho Chau. At the opening performance Miss Earlscott and Master Lores made distinct hits; supporting co. fair; business good.

OREGON.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): Sam T. Shaw co. finished a very successful week's engagement June 24. Plays presented last part of week: Farmer Stebbins, The Last Stroke, and The Phœnix; crowded houses; audiences delighted. Season closed.

PENNSYLVANIA.

LANCASTER.—CONESTOGA PARK THEATRE (Lancaster Traction Co., managers): The Palmer Opera co. continues to please large audiences, presenting Olivette 3-8. Immense crowds applauded the efforts of the co. on the glorious Fourth. May Gooch as Olivette, Julia Glover as the Countess of Rousillon, Irene Mullette as Veloutin, John Martin as Captain De Merrimac, Charles P. Byers as Valentine, Walter Lawrence as Duc Des Ifs, and Herbert Salinger as Coquelicot did good work. Clever specialties were given by Messrs. Salinger, Martin, and Lawrence. Iolanthe 10-15.—ITEM: J. Royer West, of Montague and West, is visiting his father in this city. His wife, Alice Montague, who has been seriously ill, is happily recuperating.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): A grand concert for the benefit of the Allentown Hospital Fund was given 3 by the Lehigh Saengerbund, assisted by over two hundred male voices from New York, College Point, Easton, and Manch Chunk, to a large audience.—ITEMS: Work on the new theatre is rapidly advancing, and it is expected to have it complete for Managers Mishler and Worman the first week in October.—Mr. Mishler was here the first of the month, accompanied by Mrs. Mishler and their son, who were on their way to New York to embark there for Europe.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): American Opera co. June 26-1 in The Mascot, Pinafore, The Chimes of Normandy, and The Mikado to good business; audiences pleased.—VALLAMONT PARK (Stein and Brocius, managers): Fourth and last week of Clara Turner co. in Ten Nights in a Bar Room, Slaves of Gold, and The Midnight Call to large business; appreciative audiences.

SUNBURY.—J. P. Harris U. T. C. under canvas 7.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): House closed till Sept. 1. It will undergo several important improvements.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Thomas J. Boyle, manager): Il Trovatore by the Milton Aborn Opera co. proved a good drawing card for June 29-1. Myra Morella as Leonora easily carried off the honors. Boccaccio 3-5, with a special Independence Day matinee, drew good houses. Martha 6-8.—ITEM: Colonel J. D. Hopkins has relinquished his management of the Lyceum for the coming season and it will pass into the hands of Frank Gray. Mr. Boyle will be the local-manager for the Grand, Col. Hopkins' house.

TEXAS.

EL PASO.—ITEM: Samworth and Cassidy have succeeded George Walker as lessees and managers of Myars' Opera House. The house has been renovated, steam heat has been installed, the stage increased, and the seating capacity increased. The managers own all the billboards in El Paso. They are filling dates rapidly. Mr. Samworth has been with the house since it was built.

WACO.—AUDITORIUM (Jake Schwarz, manager): The Schwarz Stock co. June 26-1 presented Fanchon the Cricket and The Old, Old Story to packed houses; performances excellent. Owen Bartlett deserves special mention. The co. has been strengthened by the addition of Rand, Byron and Rand, specialty artists, who make their first appearance 3 for an engagement of two weeks. W. V. LYONS.

UTAH.

SALT LAKE CITY.—Contracts were signed 1 for the purpose of taking the noted Mormon Tabernacle choir for a six weeks' concert tour through the East. The promoters of the enterprise are Frank D. Higbee and H. M. Clay, and the contracts were signed by these gentlemen on their own part, and Professor Evan Stephens on the part of the Tabernacle choir. If the trip is successful a journey to Europe will be undertaken next year. It is proposed that the start be made late in October and wind up about Christmas. First-class transportation will be furnished to all soloists and members of the choir, and after deducting the expenses the net profits will be shared between the promoters and the choir, at the rate of 60 per cent for the former and 40 per cent. for the latter.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (H. L. Doyle, manager): The Frogs of Windham (local) proved to be one of the best amateur performances ever given here and played to good business June 29, 30.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Bittner Theatre co. continues to draw crowded houses. Plays presented June 26-1: At Gay Long Branch, The Diamond Mystery, Running for Congress, Michael Strogoff, Forget Me Not, and Our Bachelors.

TACOMA.—THEATRE (L. A. Wing, resident manager): Kelcey-Shannon co. June 29 to a large audience. The Moth and the Flame, though well presented, is so lacking in pleasant features that a majority of the audience went away dissatisfied.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Charles T. Van De Water, manager): Local minstrels June 29, 30; good business.

WISCONSIN.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Clara Mathes co. June 19-24; fair business; performances ordinary. Repertoire: La Belle Marie, Lost in London, A Wife Wanted, Thrown Upon the World, The Diplomat, and Our Southern Home. Flowers of the Forest by Major R. H. Hendershot and Son, assisted by local talent, 27; attendance fair. Canadian Jubilee Singers 28; good business; entertaining programme. Duncan Clark's Female Minstrels 4.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiker, manager): The life of the Racine Stock co. was short. After one week's engagement, in which The Middleman and La Belle Marie were presented to light business, the management decided that it would be a losing venture to continue the organization and closed the co. 1. The co. was good and the plays well presented, but the public failed to respond.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Green, manager): Irving French co. June 26-28; good business; fair co. Plays produced: A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship. Clara Mathes co. 3-8. Beggar Prince Opera co. 24-29.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Dark.—COLUMBIA THEATRE (Harry B. Sutherland, manager): Clara Mathes co. in Ten Nights in a Barroom 2; good business; best of satisfaction. Heywood's Celebrities 8.

BARABOO.—THE GRAND (F. A. Philbrick, manager): Anderson Theatre co. closed a week's engagement 1. Plays presented: The Cannon Ball Express, The Smugglers, The Stars and Stripes, and the Exile, to fair business.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (William H. Stoddard, manager): Dark.—ITEM: Manager Stoddard will play a few cos. during the Summer.

MERRILL.—BERARD OPERA HOUSE (P. E. Berard, manager): The Knowles, hypnotists, 6-8. Heywood's Celebrities 10. The Pay Train 26, 27. Joshua Simpkins Aug. 14. A Night at the Circus 30.

ASHLAND.—GRAND OPERA HOUSE (W. D. Kuhn, manager): The Flints entertained full houses June 25-1. Cherry Sisters 2-4. Dr. Jekyll and Mr. Hyde 6. Beggar Prince Opera co. 10-15.

SHEBOYGAN.—LAKE VIEW BEACH THEATRE (W. Silvers, manager): The Summer Stock co. in A Prisoner of War 1 to large audience.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Kelcey-Shannon co. in The Moth and the Flame 14.

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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The rainy weather during the past week affected the business greatly at the various Summer places, while the vaudeville houses stood 'em up at nearly every performance. So far the managers of the outdoor resorts have had poor business, as the weather has been too cool to attract large crowds.

After a temporary retirement from the entertainment arena of Chicago, Manager Hopkins re-entered the field last week with a handsome and fresh amusement palace, the most elegant and elaborate that has yet provided a home for cheap-price and refined mixture of vaudeville and drama in this city. New opera chairs, new stage equipment, new and arty-tic decorations and furnishings, and a new matinee scale of prices are among the improvements. Much credit is due Colonel Hopkins in transforming his house into a picture of beauty during such a short space of time. For the current week Captain Swift is the dramatic offering, while the vaudeville portion embraces Apollo, a wire walker, who is one of the most pleasant surprises we have had this season; Lorenz and Allen, Artie Hall, and Mary De Wolfe, who are also very pleasing.

Chicago Opera House: Jay Rail is presenting another charming bill with Amelia Summerville, assisted by Charles W. Bowser, in Kyd's Bride as the star attraction. Clarice Vance, Joe J. Sullivan and Carrie Weber, Valmore, Fin and Fin, Williams and O'Neill, De Ives, Griffin Sisters, Sheridan, Vedder Trio, Malcomes, Michelson Brothers, Arthur Manvill, Stewart and Simons, Mullally Sisters, and Guilmette and Ralbot complete the programme.

Masonic Temple Roof-Garden: Papinta enters her second week, making the usual big hit. The bill includes Cheridah Simpson, Manhattan Comedy Four, Dave Meier, Musical Johnsons, Higgins and Leslie, McMahon and King, Howard Brothers, and Stover's views.

Sans Souci Park: The management of this fashionable open air resort are giving their patrons a taste of various styles of entertainment. They have had vaudeville, circus acts, comic opera, and now they have Barlow's Big Minstrel co. In the olio are Baldwin and Coburn, Zella, Harry Ward, and Briggs, the cyclist.

Ferris Wheel Park: Manager Max Godenrath has arranged an evenly balanced programme, which includes Al Reeves, Jessie Merrilees, Gertie Cochran, Adelman, George W. Monroe, Ahern and Patrick, Neilson Sisters, and the Garnellas.

Sam T. Jack's: Manager Enson is filling the burlesque bills in a capital manner with Sam T. Jack's Folly co. Karina, De Moros, Scott and Wilson, and Jay and Clayton are in the olio.

Items: Fay Templeton is the underline for the Masonic Temple.—William Pollo, musical director, has signed with the Milk White Flag co. for next season.—Tom McKay will be business-manager for The Late Mr. Early co. another season. Sharp and Flatt should congratulate themselves on securing the services of such a worthy manager.—It is said that Harry B. Thrill will star Louise M. Brehany in a new comic opera by James O'Dea and W. H. Penn.—Aimee, the beautiful fire dancer, is booked for the circuit shortly, and I am told she will introduce several new dances different from all others in her line. Henry Sylvester is her manager.—The old Criterion, which has come under the control of Lincoln J. Carter, is now in the hands of painters and mechanics, preparing for the opening Aug. 13.—A colored team who called themselves Williams and Walker were the feature of the bill at the Park Theatre last week. Hurtig and Seamon, please note. Are they the original team?

WILLIAM FITZGERALD.

BOSTON, MASS.—Ching Ling Foo still remains the topliner in the bill at Keith's, but this week is the last of the engagement, which has proved one of the most successful that Mr. Keith has ever made. The Symphony Orchestra players, led by Max Zach and with Albert L. Guille as soloist, continue another week, and the remaining attractions are Charles Dickson and Kathryn Osterman in To-morrow at Twelve; Mr. and Mrs. William Robyns, Canfield and Carleton, Mattie Vickers, Monroe and Hart, George W. Day, Juno Salmo, H. V. Fitzgerald, Bryce and Inman, Julian Rose, McNish and Adoro, Gloss Brothers, Claude Thardo, George C. Davis, and the biograph.

They call the co. at the Palace this week the Bowery Sports, and in the olio are Hart and Williams, Henry Frey, Derenda and Breen, Minnie Cline, Sylvester and Evans, Sam Collins, Paterson and Sinclair, and Alice Leslie.

At Austin and Stone's the attractions are Dawson and Booth, Gebhart Levin, the Perman Family, Marie Lawrence, Mills and Hart, Josie Le Coi, Cope and Dixey, Thorne and Evans, Scanlon and Stevens, Annie Southard, Joyce and Joyce, Henschon, Tom Keating, Sisters Loyd, and the cinematograph.

The New York Vaudeville Club at Norumbega Park this week includes Carr and McCleod, Arvello, the Clayton Sisters, the Herald Square Quartette, and Master Willie Harvey.

This is children's week at the Point of Pines, and the attractions are Ward and Curran, the Elmores, Annie Wilmuth, Lew Wells, and Kirkpatrick, the bicycle rider.

At Nantasket Music Hall the vaudeville attractions are Cushman and Holcomb, Charmon Sisters, Bessie Taylor, Hofford and Mantell, Edwina Annie Whitney, and De Witt and Kirwin.

Swift and Zola's Extravaganza co. is at the Nickelodeon this week.

Henri French is being lavishly boomed before his engagement at Keith's a fortnight hence.

A great many letters were written to the papers apropos of the quality of the variety shows given by the city in the schoolhouses on the Fourth of July.

B. F. Keith is going to put up a fine Summer residence at Devereux Rocks. Workmen are busy removing the ruins of the house which was burned so soon after Mr. Keith bought it of Daniel S. Ford. Since the fire Mr. Keith, realizing the importance of protecting the character of the neighborhood, has purchased all of Mr. Ford's land holdings at Devereux. The shore house lot included in Mr. Keith's first purchase had an area of eighty thousand feet. An area of one hundred and fifty thousand feet, extending to the ocean, adjoined this on the east, and is now conveyed by Mr. Ford to Mr. Keith. It is a fine site for the shore mansion which is to be built upon a scale of much magnificence by Mr. Keith.

JAY BENTON.

PHILADELPHIA, PA.—The programme for week at Keith's fully equals the monster attractions offered at any time during the Winter months, consequently the patronage is always up to capacity. Ralph Bingham, the favorite entertainer; Henri French, Harry Woodruff, assisted by Mabel Dixey and Melville Ellis, in Two Artists and a Model; Leonidas' dogs and cats, Charles Wayne and Anna Caldwell in George Cohan's sketch, To Boston on Business; Thomas J. Ryan and Mary Richfield in their new comedy, The Headless Man; Fields and Ward, Phillips and Naynon, the Skating Rexos, G. O. Hornberger, Lavender and Thompson, Eldora and Norine, Kelly and Violette, C. C. Blanchard, and the biograph make up the bill.

S. FERNBERGER.

PORTLAND, ORE.—Fredericksburg (Louis Dammasch, manager): Fortnight ending 2, good business through the entertaining qualities of Jo and Queene Hetherton-Hayden, specialists; Ruth Davis, singing "Just One Girl;" Sid Baxter, wire walking and aerial juggling; W. N. Livingston, cornet solo; Ola Hayden, baritone singing; Harry Oliver, xylophone; Lillie and Sophie Tedwyn, singing and specialties; Blanche Sloan le Claire, flying ring performances, and C. L. Brown's orchestra in pleasing musical selections.—Items: Manager Louis Dammasch has appointed George Lotich steward and assistant-manager of the Fredericksburg. The appointment is a good one. Mr. Lotich is thoroughly at home in his duties.—Jo Hayden, famous as the author of "A Hot Time in the Old Town" and "The Day When Dewey Comes Home," continues, with his wife and daughter, Ola, to be a great attraction at the Fredericksburg. He has just written a new song, "The Oregon Volunteers," which will soon be off the press of Wiley B. Allen and Co. here. The song will make its debut on the return of the Oregon Volunteers from Manila about 20. The song will without doubt be almost as great a success as Mr. Hayden's "Hot Time," as its words are very taking and its music is extremely catchy.

O. J. MITCHELL.

CLEVELAND, O.—The attendance at the resorts week 4 was unprecedented. They all presented good bills. At the Garden Cora Tanner will head the bill week 10. The others will be Pantzer Brothers, the Gypsy Quintette, Fisher and Carroll, Pauline Cook and May Clinton, the champion rifle shots; Nellie O'Neil, Jack Norworth, and Morrel and Evans.—Manager Holtzman will give the patrons of Euclid Beach Park the following bill week 9: The Three Onris, Maud and Edyth Harvey, Kaston, Ducy and Gaston, the Craig Musical Trio, and others.—Buffalo Bill's Wild West Show will be here 24.

WILLIAM CRASTON.

PROVIDENCE, R. I.—The regular season at Rocky Point, under the management of R. A. Harrington, opened 2. There are many attractions provided and there is not a prettier place anywhere on Narragansett Bay. Vaudeville is furnished in the Forest Casino. The opening bill was carefully selected and acts were given by Deets and Don, the Prentice Trio, Marinetta and Gullazi, McDonald and De Castro, Millie Bobee, Mrs. Tom McIntosh, Allison Sisters, Elliott and Allene, the Vizzards, Minnie De Haven, and Rosley and Lee. The National Band gives concerts daily.

HOWARD C. RIPLEY.

BUFFALO, N. Y.—Business was big at Shea's 3-8, in spite of the unusually hot weather. Ezra Kendall was the topliner and he scored as heavily as usual. Others were Dolan and Lenbar, Juggling Johnsons, Larry Le Roy, Goldsmith Sisters, Hayes and Bandy, Fisher and Carroll, Buoman and Adeilie, and the biograph. Corinne 10-15.

RENNOLD WOLF.

PITTSBURG, PA.—At the Duquesne Garden a large audience witnessed a first-class vaudeville bill week 3-8, including McIntyre and Heath, the Electric Four, Marie Fulton, the Raymond Musical Trio, Blanche Renshaw, and W. J. Hoyt. New faces next week.

E. J. DONNELLY.

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager): The hot wave was counteracted by a bill of the same temperature and business was large June 26-3. Hondini, the handcuff manipulator, was the star, and defied the police force and others to manacle or tie him up. Nothing short of a time lock can hold him. Wartenberg Brothers, dancers and jugglers, scored, and Antonio Vargas rendered operatic selections most enjoyably. Of the others Johnstone Bennett repeated her clever impersonation sketch, A Quiet Evening, and Henri French and Caswell and Arnold were popular. Coming 3: The Phoites, Francesca Redding and Carlton Macy, Taciana, and Fred Niblo, the comedian.—Items: W. H. Kruger, for the past year the popular and competent treasurer of the Orpheum, has severed his connection with that house and gone to New York to accept a position. Jacob E. Waldeck, well known and liked in business circles here, has accepted the position made vacant by Mr. Kruger's departure, which insures continued good treatment of the patrons of the house.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, manager): July 3 the employees of the house had their annual benefit, under the patronage of Mayor Prefontaine. The house was jammed for the two performances, which were very good. Among those who gave their services were the Kins-Ners, French equilibrists, and most of the vaudeville talent at present in the city. Some local people gave a couple of scenes from Faust very creditably. The Mephisto of Courtleigh Auburn was a really good performance. Mr. Auburn is, I understand, going on the professional stage next season, and should succeed, as he has undoubted talent.—Arena Summer Garden (Montreal Arena Co., managers): 3-8: The bill this week is the best the house has given. Leavitt and Nevello do some very clever juggling, the Troubadour Trio, who have been here before, are as good as ever; Martenetti and Grossi do a very clever and laughable musical turn, and Nelson, Glinsereti and Demonio do a particularly good comedy acrobatic turn. The house will be dark next week, to be opened 17 by the Robinson Opera co. for a season of comic opera.

KANSAS CITY, MO.—Fairmount Park Orpheum (M. Lehman, manager): Montrose Troupe of acrobats headed strong bill June 25-2. Cora Beckwith continued her swimming exhibitions; Adele Purvis Onri juggled and danced cleverly on revolving globe, the Jarretts exhibited funny marionettes, Maud Beal Price sang, and the Regan Brothers danced; business good. Moung Tung and Moung Chit, Burmese jugglers and football players, were the headliners 2-8. The Manhattan Comedy Four also made a big hit. Joe J. Sullivan and Carrie Webber, in a sketch entitled The New Man, also found favor. Mabel Calhoun, contortionist, was fair, and Lizzie McKeever, child artist, in songs and dances, also pleased. "The Battle of Manila," a big musical composition by Director Lenge, was used throughout the week. A new piece of music introduced was entitled "On the Day that Dewey Comes Home." It is a stirring composition.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): Week 3-8 opened to large patronage. The German Statue and Maypole Dance by the entire co. took well, also a good olio by Ella Hewett, Edith Maretta, Mollie Thomson, Hattie W. Mack, George B. Gardner, Ed. Bennington, Miss Zimmermann, Mr. Zimmermann, A. Veith.—Olympic Theatre (S. Fink, manager): An attractive bill drew good houses week 3-8. Good specialties were presented by Catherine and William Becker, Blanch Ward, Bessie Green, Leoni and Leoni, Polly O'Neill, West Sisters, Lottie La Vere, Hazel De Mar, Gladys Cetus, Scott and Howard, Nana Cooper, Alberti, Cooper and Peasley, Charles Ellsworth, and Charles Gardner.—Tivoli (John Straka, proprietor; Fred Sanford, business-manager): Week 2-8 an attractive programme drew a large attendance. Entertainers: Dot Darlington, Lulu Joadwin, and Fred Sanford.

COLUMBUS, O.—Minerva Park Casino (J. K. Burke, manager): Week 2 this resort was well filled. Milton and Dolly Nobles presented Why Walker Reformed, and will present for the first time A Blue Grass Widow. The rest of the bill was excellent. Kitty Wolfe with her songs and dances, Everhart in his juggling specialty, Sankey Brothers, Forrester and Floyd, Empire Comedy Four, and for the outside K. P. Speedy, the wonderful high diver. Underlined: Milton and Dolly Nobles, Kleist Brothers, Zeno, Carl and Zeno, Brothers Herne, Torrerwein, Dawson, Coville and Dawson.—Olentangy Park Casino (George Chennell, manager): A good bill was presented, consisting of Magae and Crimmins, Bicknell, A. G. Lawrence, Three Onris, Gruet, Beers and Gruet, and Sisters Whiting.

DENVER, COL.—Chutes Park week 2-8 opened with R. A. Roberts' original production, The Battle of San Juan Hill, a very realistic portrayal of that famous affair. Rough Riders, cavalry colored troops, and the Spanish forces were there in minute detail, and made a very interesting entertainment. On the stage were several good vaudeville turns, especially noteworthy being the Wieners in vocal selections, Anderson, the male Melba; C. A. Morton and Dot Thornton in an Ethiopian diversion, and the Deltorelles in their novel musical act. The Midway, with its many features, the scenic railway, and the chutes have attracted large crowds the past week.

DETROIT, MICH.—The biograph has returned to Wonderland. Wallace McCutcheon, manager for the American Biograph Co., is in town superintending the taking of local pictures by the biograph, which will be shown at Wonderland during the coming weeks. This week, in connection with the pictures, a good bill is served. One of the big attractions is La Dazie, who is a Detroit girl, who has scored a great hit by her dancing. Others on the bill for week 2-8 are the Japanese juggler, Satsuma; Hodgkins and Leith, and O'Dell and Williams, who help out the programme in various ways.

NEW ORLEANS, LA.—At West End, Edith Craske, a transformation dancer of ability and beauty, is the new attraction. Reno and Richards, comedy acrobats, continue their successful engagement, and the Perkins band, vitagraph, scenic railway, and ostrich farm are drawing features.—At the Athletic Park Brooke's Band is still heard nightly, and the concerts rendered are musical treats. Bert Coote and Julia Kingsley in Supper for Two are pleasing, and the Sisters Coulson in a neat and original act are entertaining. The cinematograph views are good.

FITCHBURG, MASS.—Whalom Park: The Fair Bostonians, McPhee and Hill, and La More June 26-1. McPhee and Hill gave a very clever performance on the horizontal bars. Boston Opera Comique co. opens a ten weeks' engagement 3. This co. played a very successful engagement here last Summer, and most of the old favorites have been re-engaged. Opening bill will be the Mikado.—Pineburst: Grant and Flynn's Comedians in Muldoon's Picnic 25-1. Bill included Thomas Killeen, Richard Crolius, Dave Murphy, Ida Marie Rogers, and the Elmore Sisters. International Vaudeville co. 3-8.

SARATOGA SPRINGS, N. Y.—Broadway Music Hall (Patrick McCue and Edward Maloney, proprietors; Jack Rossley, manager): Week 3 the management presents several entertaining features, prominent ones being the Three Bastedo Sisters (Bessie, Carrie, and Etta), Jack Rossley, Emma Lee, Edna A. Burnette, Harry Van Veghten, and others. Owing to the big success of the Three Bastedo Sisters they will be retained week 10. The new people are Kent and French, Daisy A. Ward, and the Saragosha Quartette. Business good.

RICHMOND, VA.—Auditorium (Thomas G. Leath, manager): Carlin and Clark's Minstrels are sustaining the reputation they made here a few weeks ago, and the large audiences that are attending their performances attest their popularity.—Main Street Park (Allen Jenkins, manager): The bill is making a hit with the patrons, as it is one of the best seen here this season. The olio includes Hill and Hill, assisted by the Hill Sisters; Riley and Hughes, Anderson and Anderson, Josie Claflin, and the Leon Sisters.

ALLENTOWN, PA.—Central Park (Allentown Traction co., managers): The Summer season opened at this park June 26 with the London Vaudeville co. (Danny Mann, manager). The co. includes James and Maud Ryan, Danny and Dolly Mann, Carmontelle Sisters, Excellia and Heath, and Komical Koppe. Very good attraction and assisted by the warm weather drew large audiences. The Imperial Minstrels (Arthur Earle, manager) opened for week 3 and are presenting a very attractive programme, giving afternoon and evening performances. The park was filled 4.

ROCHESTER, N. Y.—Ontario Beach (W. B. McCallum, manager): The Auditorium was well filled at every performance week 3-8. The olio included Jennie Eddy and her dancing monologue, the Bon Ton Trio, the Baroness Von Beiber, Hart Brothers, Mitchell and Love, and the Pantzer Brothers. The Whirling Zolas and Davenport, high wire walker, in the open. Liberati's Band plays in the pavilion.—Calon Park—Summer Theatre (J. H. Boyce, manager): The Russian Court Band and the Gay Manhattan Troupe to good attendance 6-8.

HARRISBURG, PA.—Paxtang Park (Harrisburg Traction Co., managers): The London Vaudeville co. have been playing to fairly good business week 3-8. The co. consists of James and Maude Ryan in sketches, Koppe, a clever club swinger; the Carmonteile Sisters, in a black and white face sketch, are very earnest; Dan and Dolly Mann are favorites, Daniel being a favorite several seasons; Excella and Heath in a rifle juggling act close the programme. Imperial Minstrels week 10.

HARTFORD, CONN.—The warm weather and attractive bill continue to draw large crowds to Werder's Park and Chutes. Week 3: The Harpers, colored sketch artists; Cyr and Hill, in popular songs; Masse, comic juggler, and Eulalie and Kerwin, in up-to-date songs and dances, were recipients of generous applause. For the rest of the season all admission tickets entitle the holder to a ride on the chutes.

HAMPDEN, ME.—Riverside Park (J. W. Gorman, director): The Boston Novelty co. closed to good business 1. The New York Specialty co. opened 3 and made a good impression on a big audience. The people in the co. are Jarvette, wire walker and juggler; H. T. Waite, violinist; Harry J. Howard, vocalist, and Seymore and Dupre, comedy sketchists and acrobats. Gorman's Minstrels 10-15.

TORONTO, CAN.—Munro Park (William Barks, manager): The headliners week 3 are Henshaw and Hoyt, H. Fairman, and Will White. The entertainment is meeting with great favor and the crowds are very large.—New Bijou (M. S. Robinson, manager): A stock vaudeville co. is meeting with fair success.

SHREVEPORT, LA.—New Summer Theatre (Davis and McCann, managers): June 19-24: The Pickerts and Miller and May; specilties very clever; good attendance. 25-1: Sig Valnora, Magie Mori and Magie Mogori, Professor Pate, Alberto, Tom Stuart, Moorman (Black Patti Burlesquer), and Pate and Parker; good attendance; audience pleased.

NORFOLK, VA.—Ocean View Theatre (Oscar P. Sisson, manager): Week 3: The finest music heard in this section for many a year is being played by Schilzonyi's Hungarian Boys' Military Band of forty pieces. They play twice each day to large and enthusiastic audiences.

DULUTH, MINN.—Parlor Theatre (William J. Wells, manager): Business continues big. Week 3-9: Malcolm and Delmore, Grace Gilmore, Ed. and Lillie La Rose, the Two Flowers, Sadie Manning, Hamilton and Woods, and William J. Wells. The Two Flowers are the feature.

WEST SUPERIOR, WIS.—Gem Theatre (W. S. Campbell, manager: Clarence Leonard, business-manager): Week 3-10: The Lees, Zanfrella, Ashley and Aldo, Rose Wentworth, Birdie Clayton, Walter Kent, Meyer and Mason, the Sisters Castle, Mlle. St. Ormond, Pearl Ashley, and Jack Welch.

STAUNTON, VA.—Highland Park (R. D. Apperson, manager): Commencing 10 Hill and Hill assisted by the Little Hill Sisters, in Odds and Ends. In preparation: A grand minstrel entertainment by a number of society ladies 20. This resort has become very popular and is visited by large crowds.

MEMPHIS, TENN.—East End Park (Charles T. Taylor, manager): A special holiday bill was arranged by Manager Taylor for week 3 and included Leary and Leary, the Fauvette Twin Sisters, Mamie and Mae Newman, Adolph Pittman, and Cheney and Thatcher.

YONKERS, N. Y.—Yonkers Summer Park (John E. Brennan, manager): 3-8: Bartelmes, Minnie Du Pree, the Beards, Kate Dohl John E. Brennan, and the St. Belmas. Excellent bill; immense audiences. The St. Belmas are world beaters.

MANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): Barlow's Minstrels played week June 26 to five thousand people, giving splendid performances. For week 3: Morrell and Evans, Belknap and Davis, Berry and Hughes, and Lamkin and Wilkes.

CHAMPAIGN, ILL.—West End Park (Aubrey Mittenthal, lessee: Urbana and Champaign Railway, Gas and Electric Co., proprietors): Summer season opened June 26 with Clorindy. Opening night pleased a large audience; satisfactory performance.

MAYSVILLE, KY.—Electric Park (J. W. Williams, manager): 3-8: Mr. and Mrs. Neil Litchfield in comedy sketches are excellent. Lorraine and Howell, grotesque dancing and singing, are very good. Houses crowded.

GLENS FALLS, N. Y.—Capitol Music Hall (John Donahue, proprietor: C. C. McClurg, manager): For week ending 8: John F. Clark, Mattie Angeline, Axtell and Axtell, Brummell and Kimberly. Attendance good.

HAMILTON, O.—Lindenwald Park (Thomas Smith, manager): Week 3: A good bill is presented, including the Eldons, Donaldson Sisters, the Murrays, and Kitty Mills. Business continues big.

OWOSSO, MICH.—Caledonia Park Casino (O. J. Royce, manager): Clyo and Rochelle, May Hoey, Hattie Van Vurey, and Shaw opened a week's engagement 4, playing to large crowds.

BATH, ME.—Merrymeeting Park (J. W. Gorman, manager): Week 3-8: J. W. Gorman's Imperials, including the Pattens, the La Noles, Amdell and Pearce, Reed's bull terriers.

LAWRENCE, MASS.—Glen Forest: The Whirlwind Entertainers closed a good week's business 1. Grant and Flynn's New York Vaudeville Stars 3-8 to big business.

BINGHAMTON, N. Y.—Casino Park (J. P. E. Clark, manager): O'Kabe's Troupe of Japs drew large houses 3-8.

ARENA.

TOPEKA, KANS.—Cooper's Circus June 26, 27 spread a good-sized canvas and gave a good show of the old-style one-ring vintage, where every one could see comfortably all that went on and pay attention to one act at a time. Two performances were given daily, the tents packed each time, and the general verdict was that we have never had a cheap circus that gave us such a big run for the money. There was no vulgarity nor attempts to gouge or fake, and the audiences were made up of the best people in town. The management could have packed the tents every night for a week had they chosen to stay.

THOMAS R. HYATT.

NEW HAVEN, CONN.—Buffalo Bill's Wild West did an immense business despite the rain June 28, over ten thousand people attending in the evening, when the rain fell in torrents. The performance was especially good. Mrs. W. F. Cody and her daughter were the guests of Mrs. Carver, wife of the famous shot, at her residence here.

MISSOULA, MONT.—Ringling Brothers' Circus delighted a crowd of several thousand people 1.

HELENA, MONT.—Ringling Brothers' Circus June 29; every seat was occupied for both performances; largest and best show ever here.

CHATHAM, CAN.—Forepaugh and Sells Brothers' Circus June 30 to capacity. Never a circus gave such satisfaction, drew such large crowds, or treated their patrons more politely.

COLORADO SPRINGS, COL.—Gentry's Dog and Pony Show gave pleasing performances June 27, 28 to good business.

PORTLAND, IND.—John Robinson's Circus June 27; good business.

BUTTE, MONT.—Ringling Brothers' Circus June 28 presented two performances to not less than twenty-five thousand people, and delighted every one. The show kept every promise made in its announcements.

WESTERLY, R. I.—Goodrich's Circus gave two pleasing performances 1 to good-sized crowds. J. H. La Pearl's Circus 12.

GRAFTON, N. D.—Gentry's Dog and Pony Show 1 to good business.

LAWRENCE, MASS.—Buffalo Bill's Wild West gave excellent performances to over twenty thousand people 4.

ANACONDA, MONT.—Ringling Brothers' Circus June 27 to $11,000 in two performances; the best circus ever seen here.

NIAGARA FALLS, N. Y.—Forepaugh and Sells Brothers' Circus 3; big business; performances fair.

PUTNAM, CONN.—Pawnee Bill's Wild West to good business 1, giving satisfaction.

ERIE, PA.—Forepaugh and Sells Brothers' Circus 6; excellent performances; large attendance.

WHO CAN CURE CLARKE?

Since closing his season with the Frawley company, at Washington, Harry Corson Clarke has been touring the Eastern provinces in search of relief from his only enemy, nervous dyspepsia. He has traveled by land and sea, by the fastest boats and trains; he has stolen away from places under cover of darkness, leaving no address behind, in the hope of eluding his foe, but all to no purpose. Wherever and whenever he sat down to breakfast, luncheon or dinner he found the spectre of his malady standing behind his chair. Nineteen physicians gave him nineteen separate and distinct varieties of treatment without success, and a hundred friends brought remedies, warranted to cure, that served only to increase his suffering. But Mr. Clarke has been too long in the profession to be discouraged by failure, and a week ago he decided to set about finding health precisely as he would seek a new play—by advertising. His card, to be found in another column of this issue, explains the extraordinary method that the original comedian devised. He offers to give a prize of $1,000 to any one who will cure him of his ailment before Sept. 1, 1899.

A YENUINE YENTLEMAN.

The tour of Ben Hendricks in A Yenuine Yentleman will open early in August in the West. Mr. Hendricks starred successfully last season in Yon Yonson, and his tour in A Yenuine Yentleman should prove at least equally profitable, for the play is the latest and best of the Swedish comedy-dramas, and was presented the two last seasons of Gus Heege's career, to double the receipts of his previous tours in Yon Yonson, etc. By special arrangement with Jacob Litt the entire scenic production has been secured, and in addition all properties and mechanical effects which the late Gus Heege used will be carried complete by the company. The tour is under Arthur C. Alston's direction.

G. B. BUNNELL BRANCHES OUT.

"Past experience is the best guide to insure success in the future," says G. B. Bunnell, who has added another link to the chain of his business enterprise. Mr. Bunnell says that he now controls the syndicate that has purchased the lease of the New Haven Theatre, and that "from the ruins of the old house, Phœnix-like, shall rise one far greater than any of its predecessors." The house is to be remodeled, reseated and redecorated, and under the most progressive management, says Mr. Bunnell, "it will be run as the model popular-price house of America."

E. D. STAIR'S ENTERPRISES.

E. D. Stair, of Detroit, returned West last week. In addition to his circuit of popular theatres, which numbers fifteen, in Chicago, Cleveland, Cincinnati, Buffalo, Detroit, Toledo, Grand Rapids, St. Louis, and other cities, Manager Stair will direct the tours of Ward and Vokes in The Floor Walker; the musical farce-comedy, Who Is Who; the Southern comedy-drama, On the Suwanee River, and Harry Glazier in Three Musketeers.

MANAGER HANLEY HAPPY.

Manager Mart W. Hanley is happy over the prospects of his star, Robert B. Mantell, for next season. Mr. Mantell will appear in The Dagger and the Cross, a romantic play made from Joseph Hatton's novel of that name by W. A. Tremayne. Mr. Hanley has booked Mr. Mantell independently in the leading cities, and says he has no difficulty in getting time to fill out a good season in the most desirable theatres.

THEATRICALS IN HONOLULU.

(Special Correspondence of The Mirror.)

HONOLULU, June 10.

M. B. Curtis dropped in here June 9 from Victoria, B. C., with a colored minstrel company of nineteen people, en route to the colonies. A matinee and an evening performance were given. At the matinee the orchestra was filled and the balcony and gallery reasonably so, while at the evening performance the house was decidedly top-heavy. Both performances were creditably given and well received. Those most appreciated were Ernest Hogan, Madah Hyers, and Siren Navarro. The Black Dante was good, but his tricks were old. Aside from the above people were Billy McLean, the Austins, Tom Logan, Charles Alexander, Livers, Marion Blake, Muriel Ringgold, Carrie and Kittie Carter, and Bob Logan. The company left the same day for New Zealand and Australia.

William McVay and associates open to-night at the Opera House for a Summer engagement. The company consists of William McVay, proprietor; W. D. Adams, manager and treasurer; Messrs. Boggs, Bowman, Dunn Shaw, and Walton; and Misses Haryford, Boyer, McVay, and De Lartique. Othello will be given this evening and on June 12. The succeeding play will be a modern comedy. Special costumes and scenery have been prepared.

Mr. and Mrs. Hannibal Williams are giving a series of Shakespearean recitals at the Y. M. C. A. Othello, A Midsummer Night's Dream, The Tempest, and A Winter's Tale comprise the repertoire.

The new people at the Orpheum are Annie and Minnie Kanoho, vocalists, and Harry Darling, buck and wing dancer. The holdovers are Glorine, Violet Dale, Myrtle Graham, Frank Barton, and William Howard. Manager Post, who with his wife always takes part in his curtain raisers, is still all the go and is especially good in his Irish parts.

June 23.

William McVay and his associates will cut short their Honolulu season by closing at the Opera House June 24 in The Octoroon. The public have not patronized the company as liberally as they should have, not from any fault with the company, but because they have apparently had enough of the legitimate. Mr. McVay's interpretation of Othello was very clear and impressive. Mr. Boggs as Iago was exceptionally good. He has a very powerful voice and fine enunciation. Miss Boyer as Desdemona showed a good conception of the part.

The Hartwell Sisters, Dave Marrion, and Marie Brandes arrived on the *Alameda* June 21, and appeared at the Orpheum the same evening to crowded house.

Violet Dale has joined the McVay company temporarily.

Negotiations are about closed with the Southwell Opera company for a season of light opera in August.

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THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

An American Citizen Scores—Nance O'Neil's Debut in London Town.

(Special Correspondence of The Mirror.)

LONDON, June 24.

The truth of the Shakespearean aphorism, "One touch of nature makes the whole world kin," was never illustrated with greater force and enthusiasm than during the first London performance of Madeleine Lucette Ryley's

JULIA NEILSON.

comedy, An American Citizen, at the Duke of York's on Monday. It was when your fine comedian, Nat Goodwin, remarked, as he represented a man suffering from spirituous headache, "the man who takes four or five American drinks on a foreign shore is an ass." The numerous American citizens present fervently exclaimed "That's so!" thereby showing that they, too, had suffered.

To be serious, however, the one touch of nature idea was proved in other ways than this—notably by the real humanity, the truly human humor and the delicate irony and pathos of this play upon which permit me to heartily congratulate your nation. An American Citizen is one of the sweetest plays I have encountered since the days of Henry J. Byron and Tom Robertson, from both of whom the fair Mrs. Ryley has evidently imbibed inspiration to some extent. Goodwin, Maxine Elliott, Gertrude Elliott, and, indeed, the entire clever company achieved successes, but more of this anon.

Just later, our delight at An American Citizen was chastened by Mrs. Pat Campbell's production at the Kennington Theatre, Carlyon Sahib, a play full of horrors, and senseless horrors at that. It is irretrievably bad, and finishes its run to-night, utterly unworthy of further comments.

The ever-busy Wilson Barrett has just issued a Birthday Book, the quotations in which are all from his own plays, published and otherwise. Some of these quotations are unintentionally quaint. So much so that with your generous permission I would fain chortle a stanza thereon; as thus:

> O! Muse of Mumming, prythee look
> Upon this blithesome Birthday-Book!
> Go! Gas of it in every nook,
> This Wilson Barrett Birthday-Book.
> Unless I'm very much mistook
> 'Twill sell—this brownsome Birthday-Book.
> "Pro.," statesman, clergyman and cook
> Will buy this Barrett Birthday-Book.

But I am ill at these numbers, as Hamlet says, and, lest I should make you ill because of them, I magnanimously forbear, and we merely add that the above named Birthday Bookmaker is now terribly busy writing lectures, novels, plays, and things. I don't remember ever to have met any man so industrious (present company, of course, excepted) as Wilson Barrett.

Last night the sweet and dainty Ellaline Terriss tearfully took her farewell of the Gaiety, after five years engagement, in order to join Charles Frohman at the Criterion. Ellaline starts there a few months hence with her husband, Seymour Hicks, in the adaptation of Ma Bru, which is to be called My Daughter-in-Law. You will be charmed to learn that Critic Clement Scott—who has lately been defending the memory of Augustin Daly against his (C. S's.) old journal, the *Daly Telegraph*, which described Daly as an "uninspired manager," and so on—has invented a patent Inverness cape for evening-dress wear. I would have one of these Scottish cloaks myself only that it makes one look so Russian. Indeed, "Clemmy," in his, looks as though he had just stepped out of a Tolstoi-shop.

Sydney Grundy has written a play for George Alexander. It is, of course, an adaptation from the French, as per the Grundyan custom. In point of fact this play is based upon Scribe's five-act play, Une Chaine, which Grundy adapted in one-act form nearly twenty years ago as In Honor Bound. It seems likely that Mrs. Langtry will have a short season at the Haymarket presently when Managers Harrison and Maude go on the road awhile. The Broadhurst Brothers ask me to deny that they are about to withdraw Why Smith Left Home from the Strand. They assure me that they will run the play until close upon the time for them to bring it, and the present company, to your Madison Square Theatre in September. By the way, Gertrude Roosevelt, of this company, met with a nasty cab accident a few days ago, but is now happily convalescent and is playing again.

I learn that negotiations are now afoot for a London production of my friend David Belasco's adaptation, Zaza, a souvenir of which has just reached me from your city.

Lewis Waller will, if he can get sufficient time between Tree's two seasons, haply go touring with The Ghetto. This should suit Waller down to the ground, for he is not utterly unconnected with the Ancient race himself. Therefore, do I heartily wish him Mozeltov! It seems not unlikely that when The Christian is done here, Israel Zangwill's play, The Jew, will also be in evidence.

Sir Henry Irving has just been painted for hanging in the Sheffield Press Club. Ernest Moore is the painter. It is an excellent portrait of "the chief." Mrs. Cecil Raleigh, W. L. Abingdon, and Robert Pateman have just been engaged for Seymour Hicks and Fred G. Latham's new naval drama, which Herbert Sleath, who is just recovering from being thrown out of a trap at Ascot, will produce at the Adelphi in August. Kyrle Bellew again says that he will anon try in London his adaptation of Le Collier de la Reine. The dual role of the Queen and the Cocotte will doubtless be again played by the handsome Mrs. Potter, who last Saturday resumed playing Miladi in Beerbohm Tree's revival of The Musketeers at Her Majesty's. The Old Love and the New, by your excellent dramatist, Bronson Howard (my kind regards to him!), is to be presently sent on tour by Eugene C. Stafford, with Frank Cooper and William Mollison in the chief parts. If my memory serves me this fine play was originally called The Banker's Daughter. Madame Rejane who, it was thought, would play a short season in London, has just decided to make her only appearance here on Monday at a matinee, to be given at the Coronet Theatre, Notting Hill, in aid of the Seaside Convalescent Home, at Seaford, Sussex.

A balm is impending for any woes and sorrows that we may be enduring. It is contained in the fact that the Countess Russell, having had a few minutes histrionic experience in the provinces, will on Monday come to Daly's to play in A Gaiety Girl. So glad! To some around, this is of far more importance than the coming of Coquelin with Cyrano de Bergerac to the Adelphi on the same evening. Sarah Bernhardt, who leaves the Adelphi to-night, will give matinees at the Grand, Islington; the Grand, Fulham, and the Grand, Croydon, on Monday, Tuesday and Wednesday respectively. On Tuesday, we are to see, in the afternoon, your Nance O'Neil make her London debut in The Jewess at the Shaftesbury, and in the evening we must away to that ancient city edifice, Guildhall, in order to sample a new masque, written on Ben Jonsonian lines, and entitled Beauty's Awakening. It has been written by sundry members of the Art Workers' Guild, with Artist Socialist Walter Crane at their head. It is likely to be a highly picturesque and interesting affair. It is to be patronized by our Heir Apparent, our Lord Mayor, and another more or less distinguished personage, whom native modesty forbids me to name.

George Alexander finished his season at the St. James' last night. While he goes atouring the theatre will undergo many much-needed alterations, reopening on or about Jan. 16, 1900, with Rupert of Hentzau. Beerbohm Tree, whose season at Her Majesty's will last a few weeks longer, has decided that his Autumn production shall, after all, be Shakespeare's King John, or rather the play that Shakespeare adapted from a previous play, called The Troublesome Raigne of Kinge John.

Notwithstanding the quaint acting of Willie Edouin, George Grossmith, Jr., and Ada Reeve, Great Cæsar finishes at the Comedy tonight after a run of some fifty-five nights. Cupid and the Princess, otherwise L'Amour Mouille, is about to be withdrawn from the Lyric to make way for the Klein-Sousa comic opera El Capitan. Charles Klein (with him, Brother Alfred, comedian, and Business-Manager Willstach) is busy fixing up things for the reception of De Wolf Hopper and company, whom he (C. K.) is, at the moment of writing, just off to Queenstown to meet. It has just been decided that on De Wolf Hopper reaching this city he shall be lured on to baseball by certain American theatrical artists who, like De W. H., are not utterly without knowledge of your national game. 'Tis a game I am very fond of myself, and I am hoping to see these experts give a real gilt-edged exhibition.

July 1.

First wishing all good citizens of your happily United States many happy returns of the day, otherwise Independence Day, let me hasten to record, at the Shaftesbury last Tuesday your Nance O'Neil's London debut. The play was The Jewess, another of the many adaptations of Mosenthal's extremely old-fashioned and artless drama, Deborah, which Kate Bateman first brought here in an English form some six and thirty years ago under the name of Leah the Forsaken, which adaptation was the work of the then unknown and now universally mourned Augustin Daly.

As though the choice of this ultra-conventional drama were not enough in the way of quaint humor, lo! and behold you, the organizers of this affair had thought fit to select from the American players now playing, or resting, in London all the droll comedians they could think of to pop them into the most serious roles that were ever "roled." Thus Macklyn Arbuckle, so quaint as Smith in Why Smith Left Home, at the Strand, was the Nathan; young W. P. Carleton, the priest; McKee Rankin, the Father Lorenz; George Barnum, the screamingly funny Guggenheim in Why Smith Left Home, the Ludwig; W. Lee, the baker; Lester Lonergan, the Joseph; Rose Snyder, the Dame Groshen, and dainty little Julie Ring, the Lena.

Thus it seemed that every attempt had been made to ensure in some parts a low-comedy performance. As it fell out, however, the low comedy was not in so much evidence as might reasonably be supposed. For it is to be placed to the credit of the comedians concerned that they acted in all earnestness whenever the text permitted. This was not often, thanks to the adapter, whose humor, albeit doubtless unintentional, was frequently very droll. This latest version of Mosenthal's not too Mozeltovian play reverted to the form of the German original, which was first introduced to the London stage in an Italian form by the great Ristori in the late fifties. In other words, it was minus the murder act dropped into Kate Bateman's and other versions. It was a downright jolly afternoon, and one can hardly say which tickled one most—the varieties of the American dialect or the young and dashing Americaine in front who refused to be comforted because she had no chocolates!

As to the splendidly formed and bare-shouldered Miss O'Neil, her lack of discipline was shown in her crescendo effects, which she started in too loud a tone, with the result that at the finish her voice was unpleasantly strained. Her gestures are occasionally excessive, but they are her own. In one respect at least she improves on the original business. When Leah Bateman learned that the little child had been named after her, she almost shrieked her delight; Leah O'Neil silently turns her tear-stained face to the audience with a world of pathetic meaning in her woebegone gaze, and then, folding the little one in her fond embrace, she weeps.

On Tuesday night we were summoned to the Ancient Guildhall, wherein the late Dick Whittington, thrice Lord Mayor of London, was wont to dispense justice, in order to sample a new masque called Beauty's Awakening. It had been written by certain members of the Art Workers' Guild, with Artist-Socialist Walter Crane at their head. These members also designed their own dresses, and these were beautiful and sumptuous in the extreme, the combination of rich colors having a most charming effect. The masque was cast largely on the old Ben Johnsonian and J. Miltonian lines, plus a mass of topical business which jarred upon the dainty scheme evidently originally intended. A procession of famous cities, with certain of their famous sons and daughters, was one of the most lovely bits of mise-en-scene ever witnessed. Indeed, the whole masque, neatly played by these art workers, was a great credit to Hugh Moss, one of our best "producers."

The next principal theatrical event of the week was the production at Terry's on Thursday afternoon of a new four-act comedy written by Berte Thomas, actor, and Granville Barker, non-actor, and entitled The Weather Hen. Although rather unpleasant in tone, having for its chief characters an unfaithful actor-husband and his perplexed and sometime tempted wife, and a not too scrupulous or steady tempter, yet the play was decidedly clever, both in characterization and dialogue. Madge McIntosh, giver of the matinee, scored well as the perplexed wife-heroine, and H. Cooper Cliffe and Fred Thorne were very successful in chief parts. But why The Weather Hen, you ask? Well, I confess that the title is a bit strained. It seems to indicate a female weathercock, but this was not clearly shown.

R. G. Knowles arrived here from your side last night. He is physically strong and well, but still has a little throat trouble. Mrs. K. (Winifred Johnson, banjoist) is now happily quite restored to health. A. L. Southerland, who, with Citizen Dingwall, is representing Manager Litt in London, sails for your city next Wednesday by the *Germanic*, on play business bent. The said Litt has just acquired, per the said Southerland, the American rights of Robert Buchanan's new plays, Father Anthony and The Heavenly Twins, the latter, of course, adapted from the novel by Sarah Grand.

When the El Capitan company arrives De Wolf Hopper is to be challenged at base ball. The players will be selected from the American actors in London, including Nat Goodwin, E. J. Connelly, Maclyn Arbuckle, Clarence Handysides, Tom Oberle, and J. E. Sullivan. We are therefore in for a lively time. Harry Gilfoil, who made such a big hit as an imitator of animals and things in A Stranger in New York during its brief run at the Duke of York's, will next Monday start an engagement at the London Pavilion. The last weeks of Why Smith Left Home are announced at the Strand.

Sarah Bernhardt, since she finished her Adelphi season last Saturday to make room for the great Coquelin, has not been utterly idle. On Monday she played twice at the Grand, Islington; on Tuesday she gave a matinee at the Grand, Fulham; on Tuesday night she went to act at Citizen Millionaire Astor's; on Wednesday afternoon she gave a matinee at the Grand, Croydon; on Wednesday night she played at the Comedy, up in the Haymarket, and on Thursday afternoon she dashed down to play Hamlet in the author's birthplace, where she was received by the Mayor and Corporation in all their rings, chains and ouches. That performance over, Sarah darted off to Dover to take the boat to Paris, in order to catch a train to Lyons, where she plays this (Saturday) afternoon. Not a bad week's work, and yet the great Sarah found time to have a carriage accident en route to Fulham and to have an interview with her sister in art, Marie Lloyd.

Madame Rejane, who was to have played a short season here, resolved only to act at a charity matinee at the Coronet, Notting Hill, on Monday. She went, however, to Stratford-on-Avon to see Hamlet as Sarah Bernhardt.

We have been much soothed this week by seeing a real live countess dancing about in a bathing costume in A Gaiety Girl at Daly's. The Countess Russell looks real nice and is not without intelligence. Speaking of countess-dancers, the Countess of Orkney, formerly the Gaiety dancing girl, Connie Gilchrist, has been ordered to Cape Colony for the benefit of her health.

Kyrle Bellew and Mrs. Potter will play in The Ghetto at the Comedy. The fair Cora will be again free next Friday, at the end of Beerbohm Tree's season. Tree has just cast King John for the Autumn, much as I indicated herein aforetime—namely, Lewis Waller as Faulconbridge, Julia Neilson as Constance, Franklyn McLeay as Hubert, and, of course, himself as the subsequently Jumpy John. Kate Bateman is to be the Queen Elinor.

We are to be a little busy next week. On Monday a new Alhambra is to be opened at Blackpool at eleven. The commemoration stone of the long-promised new Camberwell Theatre of Varieties is to be laid by Vesta Tilley at three. At nine the Indian drama, Sakoontala, is to be played by the Elizabethan Stage Society in the Botanical Gardens, Regents Park, where this week there has been a big show of actresses' dogs. On Tuesday the Music Hall Sports will be held at Herne Hill, when numerous variety fellow natives of yours will compete, and on Wednesday night Weedon Grossmith starts a season at Terry's with F. C. Burnand's adaptation from the German, The Lady of Ostend, an adaptation originally made for Augustin Daly under title of Number Nine.

The Eccentric Club here has just arranged to give a dinner at the Cafe Royal, Regent Street, on July 11 to your esteemed ambassador, Mr. Choate, and to the members of the American theatrical profession now in London. I must be there. GAWAIN.

THE STAGE IN PARIS.

Few Theatres Open—Exposition Attractions—At the Vaudeville Theatres.

(Special Correspondence of The Mirror.)

PARIS, June 25.

Besides the cafes chantants and music halls ten theatres are open at this writing. The number probably will be lessened shortly, but the remainder of the houses will not close their doors at all during the Summer. The Comédie Française and the Opéra will continue to present their repertoire, offering nothing new until late in August. The Opéra Comique will close after Bastile Day, July 14. La Dame de Chez Maxim packs the Nouveautés at every performance and will do so for months to come. The République and the Ambigu both have successful melodramatic attractions in Le Roi des Gascons and La Legion Etrangère, respectively. The opera at the Renaissance continues popular. The Folies Dramatiques, with Madame Pistache and the Dejazet with Joli Sport, are doing fairly, but I shall not be surprised to see these houses close at an early date.

The management of the Cluny having been rather unsuccessful with the new works they have tried lately, have dug up Les Bossigneul, a vaudeville that was popular a quarter of a century ago, and the results would seem to justify their selection. Les Bossigneul was the output of no less than four minds, MM. Marot, Pouillion, and Philippe being the authors, and E. Oklowicz the composer. That it took three brains to concoct so trivial a plot is astonishing. Nevertheless, though a thin and rather hackneyed affair, it is amusing enough for a hot night, and brings in a very pretty fancy dress ball scene, where the best of M. Oklowicz's music is heard. The Cluny company played satisfactorily, and the audience gave evidence of enjoyment.

New amusement places, to catch some of the money that will be spent during the Exposition, are constantly being projected. At the last meeting the Commission on Theatres gave its sanction to the plans for the construction of an immense theatre, to be called the Columbia, at Neuilly. It is to have a seating capacity of over six thousand. Ballets, pantomimes and like entertainments will be presented, as well as aquatic spectacles. The place is to be used only during the Exposition. The Commission also sanctioned a permanent hippodrome, to be erected on the Avenue de la Grande-Armeé. It is stated that $2,000,000 will be spent on the place, the land alone costing $800,000. There will be seats for 10,000 people. In construction, it is promised, the hippodrome will be the finest in the world, and the exhibitions are to be exploited on an enormous scale. Several new circuses and other amphitheatres are now under way, and it would seem that the visitor to the Exposition must spend a small fortune in visiting all of them.

The changes in the Opéra Comique were also a subject of discussion by the Commission. Though no definite action was taken, it was resolved to aid M. Carré as much as possible in his efforts to improve the condition of that theatre. This resolution sounds well, but I doubt if it means much. The Government seems unwilling to make further appropriations, and M. Carré certainly has an elephant on his hands.

Mehul's Joseph, which was revived at the Opéra recently, was again sung the other evening, this time at the Opéra Comique and in its original form. The version used at the Opéra had been changed to suit the requirements of that. At the last presentation the opera was liked even more than before. M. Marechal as Joseph and Mlle. Mastio as Benjamin, scored special hits.

Mlle. Darlaud has made her debut at the Français. Unfortunately for this clever actress, her nervousness was so great as to make her performance of Madame de Santis in La Demi-Monde almost a failure. In her next opportunity familiarity with her surroundings will probably have put her more at her ease. The best work in La Demi-Monde was done by Mlle. Marsy as the Baronne d'Ange. The play was not received with much enthusiasm. It is old fashioned and a bit tiresome to we of to-day.

Jane Hading in La Princesse de Bagdad and Felecia Mallet in L'Enfant Prodigue, will make Summer tours under the management of M. Dorval.

Le Duc de Ferrare, which was produced with success at the Renaissance, is shortly to be sung in Rome, Prague, and Barcelona.

Lugné Poë, it is announced, has decided to give up the direction of the Théâtre de l'Oeuvre. This is the society that has produced from time to time dramas of the ultra-realistic school, followers of Ibsen, whose most ardent French admirer, by the way, Poë is. The Théâtre de l'Oeuvre has been a rather costly experiment, and Poë himself has been enbroiled in disputes and duels ever since he assumed the direction. Whether any one will succeed him, or whether, with his departure, the society will die, I cannot say. The latter seems the more probable.

They are telling a story of the hoax that some unknown "practical" joker played on the manager of a certain circus at Copenhagen. It appears that the said manager received a telephone message one morning, asking him to reserve a box for that night for the Crown Prince and his suite. Gratified at this honor, he caused the circus to be decorated elaborately for the occasion, and spread broadcast the news of the royal dignitary's expected presence. The result was an immense attendance in the evening. All eyes were fixed on the box that the Crown Prince was to occupy. Minutes flew by, an hour passed, and still His Majesty came not. The crowd grew impatient; the manager distracted. Inquiry disclosed the fact that the Prince had gone on a yachting trip, or somewhere else, and had never intended to visit the circus. The manager, in a speech, laid these facts before his now clamoring patrons, and confessed himself the victim of a joke. But the explanation didn't go with the crowd. They were convinced that the Crown Prince story was merely a fairy tale concocted to make them give up their hard earned marks, and to a man they left the place in high dudgeon. Next morning they heaped the agony on the unfortunate manager by serving him with some 2,500 suits for damages. Whether he was mulcted in any or all of them deponent saith not.

The Ambassadeurs is crowded every evening. Hundreds dine at the restaurant, and, as they sip their coffee and cognac, watch the excellent programme that is now offered here. The chief number is la G-r-r-rande Yvette (Guilbert, of course), who has had written for her a little sketch, called Zut pour Yvette. It is little more than a string on which to hang the divette's songs, but she does not shine in it particularly. M. and Madame Derouville-Nancy, whom I saw at Koster and Bial's long ago, are here, and sing some "blue" songs in a very "blue" way. They are immensely popular. The Fleury-Raybaud troupe do some excellent dancing.

Lily Murcy, a singer and dancer of considerable merit, is a feature at the Alcazar d'Eté. A certain Miss Foy is doing serpentine dances of a primitive nature. Fragson, the great comedian, continues. Other principal numbers are John Hewlet and his mechanical theatre; Maurel, soloist, and Bertin, change artist. T. S. R.

The Missouri Girl

Has Sadie and Fred Raymond in the cast.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALONE IN NEW YORK (Thomas H. Davis, mgr.): San Francisco, Cal., Sept. 18-23.
ARIZONA: Chicago, Ill., June 5—indefinite.
BECAUSE SHE LOVED HIM SO: Chicago, Ill., June 12—indefinite.
BITTNER THEATRE: Spokane, Wash., June 12—indefinite.
BLAIR, EUGENIE: Washington, D. C., July 10-15.
BOND STOCK (Frederick Bond, mgr.): Albany, N. Y., May 29—indefinite.
BROWN'S IN TOWN (La Motte and Sowersby, mgrs.): Stamford, Conn., Aug. 24, South Norwalk 25, Derby 26, Bridgeport 27-30, Hartford 31-Sept. 2.
BY THE SAD SEA WAVES (Mathews and Bulger; Dunne and Ryley, mgrs.): Manhattan Beach, N. Y., Aug. 7-12.
CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.
CLEMENT, CLAY: San Francisco, Cal., Aug. 21—indefinite.
CARNER STOCK (Harry L. Webb, mgr.): Randolph Park, Akron, O., June 3-Sept. 2.
DARKEST NEW YORK (Thomas H. Davis, mgr.): Omaha, Neb., Aug. 21.
DOWN ON THE SUWANEE RIVER (Thomas H. Davis, mgr.): Chicago, Ill., Aug. 20-26.
DUFFY'S JUBILEE (Bates and Grant, mgrs.): Asbury Park, N. J., Aug. 28, Red Bank 29, Morristown 30, Sing Sing, N. Y., 31, Peekskill Sept. 1, Fishkill 2, Poughkeepsie 4, Yonkers 5.
EMMET-GILSON (H. S. Taylor, mgr.): Halifax, N. S., July 10-15, Digby 17, Annapolis 18, Yarmouth 19, 20, Kentville 21, Amherst 22.
FALLEN AMONG THIEVES (Thomas H. Davis, mgr.): Newark, N. J., Aug. 28-Sept. 2.
FINNIGAN'S BALL (Joe W. Spears, mgr.): Yonkers, N. Y., Aug. 29.
FRAWLEY STOCK: San Francisco, Cal., July 13—indefinite.
FROST STOCK: Hespler, Ont., July 10-22.
GIFFIN STOCK: Denver, Col., June 5—indefinite.
HAVE YOU SEEN SMITH (Thomas H. Davis, mgr.): New Orleans, La., Aug. 13-19.
HOEFFLER STOCK (Jack Hoeffler, mgr.): Mankato, Minn., July 10-22.
IN GREATER NEW YORK (A. G. Delamatter, mgr.): Philadelphia, Pa., Aug. 12-19.
JAMES-KIDDER-HANFORD (Wagenhals and Kemper, mgrs.): Pittsburg, Pa., Sept. 18-23.
KEYSTONE DRAMATIC (L. B. McGill, mgr.): Kankakee, Ill., July 10-15, Oshkosh, Wis., 17-22.
LOST IN SIBERIA (Thomas J. Davis, mgr.): New York city, Sept. 11-16.
LYCEUM STOCK (Shipman Bros., mgrs.): Trail, B. C., July 11, McLeod 12, Lethbridge 13, Calgary 14, 15, Edmunton 16-18, Medicine Hat 20, 21.
MACKIE, JAMES B.: Rockford, Ill., July 10-15, Kalamazoo 17-22.
MATHES, CLARA: Marinette, Wis., July 3-17, Iron Mountain, Mich., 26-31.
MARKS BROTHERS (No. 1): Sault Ste. Marie, Mich., June 19—indefinite.
MCFADDEN'S ROW OF FLATS (Gus Hill, mgr.): Chicago, Ill., June 19-July 1.
MILLER, HENRY: San Francisco, Cal., June 5—indefinite.
MISS PLASTER OF PARIS (Thomas H. Davis, mgr.): Montreal, Can., Sept. 14-17.
MODJESKA, MADAME (John C. Fisher, mgr.): San Diego, Cal., Sept. 4-6, San Francisco 25-Oct. 7.
MORRISON COMEDY: Boothbay Harbor, Me., July 10-15.
MORRISON, LEWIS: San Francisco, Cal., May 29—indefinite.
MCCULLUM'S STOCK (Bartley McCullum, mgr.): Cape Cottage Park, Portland, Me., June 10—indefinite.
MORTIMER, CHARLES (Boyd Carroll, mgr.): Mercer, Pa., July 31-Aug. 5.
MURRAY AND MACK (Joe W. Spears, mgr.): Columbus, O., Aug. 28.
NEILL STOCK: Winnipeg, Man., July 10-22.
ON THE BOWERY (Thomas H. Davis, mgr.): Providence, R. I., Sept. 4-9.
OUR GUARDIAN ANGEL (Thomas H. Davis, mgr.): Kansas City, Sept. 25-30.
ON LAND AND SEA (Thomas H. Davis, mgr.): Cleveland, O., Aug. 14-19.
ROLAND REED: Boston, Mass., Aug. 28-Sept. 2.
SHAW, SAM T.: Independence, Ore., July 10-15.
SHEARER, TOMMY (Harry R. Vickers, bus.-mgr.): Conneaut, O., July 10-17.
SHIRLEY, JESSIE: New Westminster, B. C., July 10-15, Vancouver 17-22, Nanaimo 24-29.
SHUBERT STOCK: Baker Theatre, Rochester, N. Y.—indefinite.
SHUBERT STOCK: Buffalo, N. Y.—indefinite.
STRANGLED ON SUNDAY (Thomas H. Davis, mgr.): Galveston, Tex., Sept. 3.
THANHOUSER STOCK: Milwaukee, Wis., Nov. 14—indefinite.
THE GAY METROPOLIS (A. G. Delamater, mgr.): Philadelphia, Pa., Aug. 14.
THE HEART OF THE KLONDIKE (Thomas H. Davis, mgr.): Baltimore, Md., Sept. 4-9.
THE HUSTLER (Thomas H. Davis, mgr.): New York city, Aug. 21-26.
THE IRISH ALDERMAN (Thomas H. Davis, mgr.): Buffalo, N. Y., Aug. 14-19.
THE SIDEWALKS OF NEW YORK (Thomas H. Davis, mgr.): Philadelphia, Pa., Aug. 12-19.
THE STOWAWAY (Thomas H. Davis, mgr.): Boston, Mass., Aug. 14-19.
THE WHITE RAT (Thomas H. Davis, mgr.): Baltimore, Md., Aug. 21-26.
THE SECRET AGENT (Thomas H. Davis, mgr.): Washington, D. C., Sept. 4-9.
THE IRON CROSS (Thomas H. Davis, mgr.): Cincinnati, O., Sept. 4-9.
THE GOLDEN KEY (Thomas H. Davis, mgr.): St. Louis, Mo., Sept. 23-30.
THE FINISH OF MR. FRESH (Thomas H. Davis, mgr.): Louisville, Ky., Sept. 4-9.
THE GREEN LIGHTS OF NEW YORK (Thomas H. Davis, mgr.): Indianapolis, Ind., Sept. 25-30.
THE QUEEN OF CHINATOWN (Samuel Blair, mgr.): New York city Aug. 21-26.
UNCLE TOM'S CABIN (Smith and Andrews): Washington, N. J., July 11, Lambertville 12.
UNCLE TOM'S CABIN (Jackson's): Duquesne, Pa., July 11.
UNCLE SAM COMEDY: East Dennis, Mass., July 4-11.
UNDERWOOD'S COMEDIANS: Alexandria, Ind., July 10-15.
VALENTINE STOCK: Columbus, O., Jan. 2—indefinite.
VICTORIA STOCK: Columbus, O., April 17—indefinite.
WAITE COMEDY (William A. Haas, mgr.): Boston, Mass., May 1—indefinite.
WHY SMITH LEFT HOME: London, England, May 1—indefinite.
ZAZA (Mrs. Leslie Carter): New York city Sept. 4-9.

OPERA AND EXTRAVAGANZA.

ABORN, MILTON (Peter Rice, mgr.): Memphis, Tenn., June 5-July 29.
BAKER OPERA: Cincinnati, O., July 3—indefinite.
BEGGAR PRINCE OPERA: Ashland, Wis., July 10-15, Wassau 17-19, Appleton 20-22.
BOSTON OPERA COMIQUE (Philip Robson, mgr.): Fitchburg, Mass., July 3—indefinite.
BOSTON LYRIC: Minneapolis, Minn., June 12—indefinite.
CASTLE SQUARE OPERA (Western): Chicago, Ill., April 3—indefinite.
DE ANGELIS OPERA: Manhattan Beach, N. Y., July 24-29.
FAY (J. C.) OPERA (James B. Camp, mgr.): Louisville, Ky., June 3—indefinite.
LOMBARDI ITALIAN: San Francisco, Cal., June 12—indefinite.
MERRIE BELL OPERA (E. F. Reamans, mgr.): Minneapolis, Minn., June 19—indefinite.
PALMER OPERA: Lancaster, Pa., June 19—indefinite.
ROBINSON COMIC OPERA (Eastern): Frank V. French, mgr.): Lowell, Mass., July 2—indefinite.
ROBINSON COMIC OPERA (Western): Frank V. French, mgr.): Ottawa, Ont., May 29-Aug. 26.
SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): San Francisco, Cal., May 15—indefinite.
THE MAN IN THE MOON: New York city April 24—indefinite.
THE ROUNDERS (George W. Lederer, mgr.): New York city July 10—indefinite.
WAITE OPERA: Baltimore, Md., May 29—indefinite.
WILBUR: Providence, R. I., June 12—indefinite.
WILBUR-KERWIN OPERA: Milwaukee, Wis., June 26—indefinite.

VARIETY.

PAT MALONEY'S NEW IRISH VISITORS (Frank W. Nason, mgr.): Cherryfield, Me., July 11, Milbridge 12, Southwest Harbor 13, Sedgwick 14, Blue Hill 15, Castine 17, Searsport 18, Belfast 19, Camden 20, Stonington 21, Boothbay Harbor 22.
WEBER AND FIELD'S STOCK: Manhattan Beach, N. Y., Aug. 14-19.

MINSTRELS.

BARLOW BROS.': Chicago, Ill., July 10-21.
CARLIN AND CLARK'S: Buckroe Beach, Va., July 10-15, Richmond 17-22.
DALY'S, WILLIAM "Josh:" Wilmington, Del., July 10-15.
PRIMROSE AND DOCKSTADER'S: Manhattan Beach, N. Y., July 10-22.
SIMMONS AND SLOCUM'S: Williamsport, Pa., July 10-15.

CIRCUSES.

AMAZON BROS.': Hemlock, O., July 10, 11, Glouster 12, 13, Athens 14, 15.
CAMPBELL BROS.': Delta, Col., July 11, Montrose 12, Lake City 13, Gunnison 14, Salida 15.
COOPER AND CO.'S: Salisbury, Mo., July 11, Mexico 12.
FOREPAUGH-SELLS BROS.': Pittsburgh, Pa., July 10, 11, Johnstown 12, Connellsville 13, Washington 14, Wheeling, W. Va., 15, Columbus, O., 17, Greenville 18, Indianapolis, Ind., 19, Terre Haute 20, Danville, Ill., 21, Logansport, Ind., 22.
HARRIS' NICKEL PLATE: Troy, O., July 11, Dayton 12, Washington 13, Chillicothe 14, Ironton 15.
HOAG'S: Mulhall, O. T., July 12, Orlando 13, Perry 14.
LA PEARL'S RAILROAD SHOWS: River Point, R. I., July 11, Westerly 12, Norwich, Conn., 13, Willimantic 14, Hartford 15.
MAIN'S, WALTER L.: Redfield, S. Dak., July 11, Oakes, N. Dak., 12, Lisbon 13, Jamestown 14, New Rockford 15.
RINGLING BROS.': Watertown, S. Dak., July 11, Aberdeen 12, Ortonville, Minn., 13, Madison, S. Dak., 14, Sioux Falls 15, Mankato, Minn., 17, Blue Earth City 18, Albert Lea 19, Austin 20, La Crosse, Wis., 21, Winona, Minn., 22.
SANTELLE'S, SIG.: Cummington, Mass., July 11, Dalton 12, Pittsfield 13.
WALLACE'S: St. Joseph, Mo., July 11.

MISCELLANEOUS.

AMENT, CAPTAIN W. D.: Elgin, Ill., July 10-15.
BANDA ROSSA: Philadelphia, Pa., May 29-July 15.
BUFFALO BILL'S WILD WEST: Fitchburg, Mass., July 11, Greenfield 12, Saratoga, N. Y., 13, Schenectady 14, Utica 15.
CANADIAN JUBILEE SINGERS: Ishpeming, Mich., July 11, Negaunee 12, Gladstone 13.
DAN GODFREY'S BAND: Omaha, Neb., July 1-Aug. 12.
INNES' BAND: Philadelphia, Pa., June 12—indefinite.
LIBERATI'S BAND (No. 1): Philadelphia, Pa., June 19—indefinite.
LIBERATI'S BAND (No. 2): Charlotte, N. Y., June 19—indefinite.
SANTANELLI (E. G. Stone, mgr.): Washington, D. C.—indefinite.
SOUSA'S BAND: Manhattan Beach, N. Y., June 17 Sept. 4.

IN OTHER CITIES.

(Received too late for classification.)

SAN FRANCISCO.

Lewis Morrison's engagement at the Alcazar closes temporarily at the end of the present week. The actor is about to undergo an operation for bladder trouble. He will enter a hospital Sunday night and the operation will be performed Monday or Tuesday next. Much anxiety is felt for Mr. Morrison, as the operation is of a critical nature and the actor has not been of late in the best of health. Rehearsals of Robespierre closed in consequence. Should Morrison make speedy recovery he will reopen in a month. Meanwhile Florence Roberts plays with the stock co.

Henry Miller made an immense hit with The Adventure of the Lady Ursula at the Columbia. Anthony Hope's work was liked better than The Liars.

The Frawley co. will open here 13 at the California under the management of Sam Friedlander.

FRED S. MYRTLE.

BUFFALO.

Things theatrical have been rather quiet the past week. The Star is the only house open except the vaudeville houses. The bill for 3-8 was Turned Up, and the Shubert co. made an exceedingly good impression in that well-known comedy. Without giving individual mention it is fair to state that each member of the co. proved to be equal to the parts assigned.

Emmett Drew has joined the Wilbur-Kirwin co. at Milwaukee.

RENNOLD WOLF.

CORRESPONDENCE.

(Received too late for classification.)

MAINE.

ROCKLAND.—FARWELL OPERA HOUSE (R. H. Crockett, manager): Broadway Stock co. June 28-1 in The Parisian Princess, Wanted, a Husband, Is Marriage a Failure, and The Heart of Steel proved to be one of the strongest cos. seen here this season. Kennedy Players (return engagement) 3, 4 in The Irish Duke and The Two Thieves to big business.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Bon Ton Burlesquers failed to appear 1. Kennedy Players opened for a return engagement 5 with The Irish Duke, giving satisfaction to a light house.

CANADA.

WINNIPEG.—THEATRE (C. P. Walker, manager): Walsh-MacDowell co. June 22-24. Frank E. Long co. 26-30 in Down in Dixie, The Lost Paradise, The Prodigal Husband, Alone in New York, What was Done to Jones, and Through the Breakers; poor business. Neill Stock co. 10.—GRAND OPERA HOUSE (W. H. Seach, manager): Dark.—ITEMS: The Harold Nelson Stock co. has disbanded. The co. toured Manitoba and the Northwest Territory for a year and had success. Mr. Nelson is teaching again in the Toronto Conservatory of Music.—Miss Tersmeden, who has been living in Winnipeg for a few years and is well known in the musical world, left that city for Europe 1. She will reside for the future in Sweden, her old home.

TORONTO.—ITEMS: The theatrical season will open on the first day of the great Industrial Exhibition, which will begin here Aug. 28.—Although all the local managers are spending their holidays in the city the Summer season is very dull. The work of renovating each theatre is being pushed steadily. The old Bijou, which is being rebuilt for Michael Shea, of Buffalo, is in a fair way to completion.—The Armour Cadets, of Chicago, are giving a series of exhibitions here and are the guests of the Toronto Public School Cadets.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): W. S. Harkins co. in Niobe and What Happened to Jones June 26, 1; excellent business and performances. Pat Maloney's New Irish Visitors 3; business and performances poor. O'Hooligan's Wedding 6-8 canceled. Kennedy's Players 10-15.—MECHANICS' INSTITUTE (C. A. Everett, manager): Reid's Ten Nights in a Barroom co. 30, 1; fair business and performances.

MONCTON.—OPERA HOUSE (A. E. Holstead, manager): Butler Stock co. 3-8 in All a Mistake, The Colleen Bawn, Romeo and Juliet, Hazel Kirk, Lost in London, and East Lynne to fair business; performances good. C. P. Flockton Comedy co., booked for 10-12, closed at Summerside, P. E. I., and returned to New York.

OTTAWA.—VICTORIA PARK (Eugene Redding, manager): The Robinson Opera co. 3-8, presenting La Mascotte and The Bohemian Girl; excellent performances.

YARMOUTH.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager): Pat Maloney's Irish Visitors June 27, 28 gave good performances to only fair business.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars postal cards and newspapers excluded.

WOMEN.

A.

Dorothy Alden, Adele Archer, Una Abel, Minnie Ashley, A. Abbott, Lillian Andrews, Annie Ailt, Elnora Allen, Ramie Austin, Nancy Allen, Mrs. C. H. Andrews, Elvira Ahiner.

B.

Mamie Bacholor, Helen Bertram, Mrs. Banlersin, Lillian Bishop, Helen Brackett, Phyllis Berte, Gale Boardman, Georgie Baker, Eva Benton, Miss Brussell, Eugenie Blair, Rose Braham, K. Buell, Aida Blair, Freddie Bookman, Leona Bland, Edna G. Brothers, Marie Bingham, Eleanore Browning, May Burt, Mabella Baker, Louisa Brooks, May Baker, Jeannie Bernard, Vero Belle.

C.

Grace L. Carr, Bessie Clayton, Bertha Creighton, Clare Chambers, Jeannette Carew, Jessie Charlon, Ellen Cummins, Elly Coghlan, Edith Crawford, Marion Carlton, Caroline Cooke, Mab Carden, Mattie St. John Crolius, Mrs. Chas. G. Craig, Hilda Clark, Nellie Callihan, Helen Chandler, Alice Camp, Eva N. Carr, Colin Campbell, Colalie Clifton, Ethel Catchpool, Gertie Claire, Lottie Church, Edith Crane, Julie K. Coote, L. Cylvia, Marie Croix, Laura Clement, Maud Courtney, Elsie L. Currier.

D.

Minnie Dupree, Jessie Bartlett Davis, Beatrice Dauncart, Charlotte De Leyde, Dunbar Sisters, Silvia De Dike, Della Dale, Vivian Du Bois, Hazel De Lisle, Ada Deaves, Esta Dean, Elsie De Tourney, Dorothy Daffron, Helen Dale, Kathleen Dews, Emmett Pearl Darling, E. Lacy Duane, Louise Douglas, Mildred Dempsey, Mrs. C. E. Deslondes.

E.

Nellie Esmonds, Miss Jerome Edwardy, Katie Emmett, Nita Ellison, Cora Edsall, Mattie Earl, Ruth Eldredge, Mrs. E. V. Evans, Lillian Eldredge, Edith Evelyn.

F.

Lizzie Fry, Mamie Fulton, Grace Freeman, Bertha Frances, Della Fox, Lizzie Farrell, Nana Fairhurst, Lulu Farrance, Mamie Fulton, Helen Ford, Myrta French, Beth Frankiyn.

G.

Anna J. Goodwin, Minnie Gale, Margaret Gordon, Katherine Grey, Estelle Gilbert, Eleanor Gordon, Frances Gale, Maud Gordon, J. H. Gilmour, Camille Gordon, Edith Gerrington, Katherine Grey, Helen Guest, Kittie Gilmore, Ida Glenn, Grace Greenwood, Emilie Gardner, Florence Girard, Fanny Graves.

H.

Ray Howard, Nevada Heffron, Mrs. E. J. Henley, Cora Halpin, Josie Hart, Jennie Hawley, Mrs. B. F. Harmon, Mary Hampton, Edna Brothers Holt, Louise Hilliard, Mrs. Ward Hadley, Selma Herman, G. M. Hazard, Josephine Hall, Mrs. Claire Hess, Mary Hughes, Florence Harvey, Susanna Hale, Mrs. Herman Hauser, Mrs. C. W. Haskin, Pearl Haight.

I.

Alice Irving, Flo Irwin, Edith Ives.

J.

Virginia Jackson, Marie Janson, Mrs. W. G. Jones, May Jordan, Mme. Jeuneshuck.

K.

Eleanor Kent, Fred J. Kearns, Mabel King, Mrs. S. Seymour Kennedy, Emma Krause, Kattie Kursale, Victoria W. Knot, Mayme Kealty, Jennie Kennark, H. Bratton Kennedy.

L.

Adelaide La Viere, Alchea Luce, Grace Lamkin, Rhe Lorraine, May Lavigne, Ida Lester, Margaret C. Labadie, Lillian Lamson, Kittie Lawrence, Gretchen Lyons, Julie Lake, Hope Leonard, Sylvia Lynden, Andrienne La Salle, Adah F. Langdon, Ethel Levey, May Lambert.

M.

Mollie Muller, Stella Mooney, Angela McCall, Sylvia Myerdock, Margarie Ma Belle, Madeline Marshall, Trix Milburn, Annie May, Nellie Marshall, Letta Meredith, Bertha Mattzmeyer, Lillian Maynard, Leslie Marlon, Adolph Marix, Go Won Go Mohawk, Jessie Miller, Pryity Miner, Helen Mora, Ada Morrison, Flossie Moore, Minnie McCahan, Meta Maynard, Florrie Mansley, Mae Miller, Edith Moretta, Mary Marble, Marzie Morgan, Gypsy A. Martin, Dollie Mestayer, Mrs. Louis Mann, Emelie Melville, Millie McDowell, Edith Murilla, Edna Marlowe, May Methot, Adeline Mann, Margaret May.

N.

Mrs. Willie Norton, Nellie V. Nichols, Miss Neville.

O.

Georgia Owens, Miss. G. S. Osgood.

P.

Kate Purcell, Mrs. Geo. W. Parsons, Alice Maude Poole, Palmer Sisters, May Prindle, Charles Peters, Mrs. Addison Pitt, Jennie O'Neill Potter, Nellie Parkes.

Q.

Agnes Quelter.

R.

Lizzie B. Raymond, Marie Russell, Lillian Russell, Helen Reiner, Adele Richards, Emily Russell, Alice Raymond, Minnie Renwood, Sadie Radcliffe, Florence Roberts, Adelaide Russell, Annie Russell, Lucie Rogers, Gretta Risley, Gay Rhea, Amandita Riveira, Stella Rees, Ethel Robinson, Katherine Revare.

S.

Margaret Sylva, Nellie Sylvester, Rose Sullivan, Ella Schaefer, Sherman Sisters, Edith Scott, Marie St. John, L. W. Spinney, Mable St. Lawrence, Minnie Stanley, Mollie E. Shubert, Ethel Strickland, Lizzie Sanger, Rose Stahl, Rose Sullivan, Josie Sisson, Martha Stein, Lavinia Shannon, Bell Stoddard, Ella Salisbury.

T.

Adelaide Thurston, Hilda Thomas, Laura Tassel, Alice Tampson, Eva Tallman.

U.

Isabelle Underwood.

V.

Theresa Vaugh, Cleopatra Vicini, Addie Vars, Marcia Van Dresser, Agnes Vanderalice, Emma L. Vorce.

W.

Clarion Walther, Bertha Wilson, Marie Williams, Elenor Worthington, Helen Ward, Carrie Williams, John P. Webber, Maud Wynn, Emma Watson, Malcolm Williams, Cora Williams, May Wilkes, Mrs. Percy West, Blanch Walsh, Emma Warren, Marion Winchester, Bertha B. Westbrook, Dora Webb, May Wheeler, Lottie Wilson, Olive West, Emma Warren, Nella Webb.

Y.

Helen Yorke, Miss Yaw.

Z.

Minnie Zahner.

MEN.

A.

Geo. Andrews, E. A. Adams, Maurice Abbey, D. V. Arthur, Geo. Arvine, Francis Aubrey, J. R. Amory, Lawrence E. Attemson, Jack Amory, Jack Anthony, Chas. Arthur.

B.

Stuart Brodock, Fredk. V. Bowers, Chas. Barton, John Blair, Frank Bonnell, Max Berol, Walter Bruel, Len Bloom, Daniel Bloom, Rogers Barker, Alfred Blanciflori, A. Barrington, Chas. A. Burke, Walter Brown, J. A. Beall, Theo. Babcock, Matt L. Berry, Harry G. Bates, R. A. Barker, Miles Berry, Al. Berger, Edmund Breese, W. S. Bates, M. S. Bohannon, Chas. Barry, W. S. Butterfield, Stewart Burk, C. E. Beyerle, Chas. C. Brant, Robt. C. Brinkley, Bennett and Rich, Fred Berger, Francis Byrnes, Jack Breeluran, Fred Backus, Samuel Blair, Jas. D. Burbridge, J. J. Buckley, Jas. J. Boyd, Harry Brown, Chas. A. Burke, Jno. H. Brown, C. Bodden, C. C. Bland.

C.

Philip Calvert, Creston Clarke, Robt. F. Chandler, Will Carleton, De Witt Clinton, Emile Collins, Harry B. Castle, Wm. Cressy, Joseph Cawthorne, Carver B. Cline, Hal Clarendon, Chas. Cowles, Herbert J. Carter, Carr and Jordon, Bert Coote, C. E. Cook, J. H. Cook, Forrest D. Carr, Harry Caster, Frank Conant, Randolph Carry, Willie Collier, Robert Craig, Jno. R. Considine, John F. Cook, Geo. M. Cohan, Conroy and Germain, John Cumberland, Harry Coffin, C. V. Clark, Will J. Corbett, Mr. and Mrs. Harry Chace.

D.

Chester De Vonde, Ben F. Dodson, Dinvola, Frank Dayton, Chas. J. Davis, Robt. Downing, Barton Drew, Ed. J. Deeley, Harry Dacre (sp?), Gyra F. Dempsey, M. E. Dudley, E. L. Deamer, Sidney Drew, Jno. D. Dworak, Frank Duff, Thos. H. Davis, John Dillon, Samuel Dank, Wm. Deehon, E. L. Dunn, Jno. Dudley, Davis and Busby, Thos. J. Dove, Geo. D. Davis, Jack W. Dean, Edwin De Comer.

E.

L. M. Eirick, Estey's Minstrels, Edward Ellis, Chas. Eldredge, Burton E. Emmett, Robt. Earle, Gordon Eldrich, Julian Edwards, Eckert and Beck, Sidney R. Ellis, W. C. Eisner, C. E. Emery, Mark Ellsworth.

F.

Nell Florence, Chas. Forrester, D. R. Fox, A. W. Fremont, Clarence Fleming, Stephen Fitzpatrick, Geo. F. Farren, Jno. Flynn, C. P. Flockton, Herbert Fortier, Jno. McLean French, Mr. Fenberger, Lucius Fairchild, Barney Ferguson, Dick Ferris, Jno. C. Fowler, Frank Fuller, Owen Fawcett, Raymond Finley, Edgar H. Fitzhugh.

G.

T. W. Goodwin, Harry Griffith, Thos. F. Graham, J. H. Gilmore, Joseph Garland, Hugo Gruber, Henry D. Gibbs, J. Grady, Chas. R. Gilbert, Thos. Garrick, Edward Garvie, Wm. Gill, M. Greenewald, Geo. B. Gasten, J. H. Gilmore, Wm. Gilett, W. L. Gleason, Chas. Grapewin, Bobby Gaylor, Chas. G. Grant, Henri Gressitt, Jos. H. Gavin, Harry Griffith, J. Gilles.

H.

Wm. Hershad, Ed. Hull, Wm. H. Hall, Jack B. Hollis, David Henderson, Clarence Harrold, Wm. Harcourt, J. H. Haverley, A. Hart, Wright Huntington, Fred Harvey, Wm. A. Hass, Hamilton Harris, Leon Herrman, Julian F. Hussy, Chas. M. Hartford, Otis Harlan, Hadley Stock Co., Holden Comedy Co., Geo. A. Hill, Fredk. Hartley, Clarence A. Handyside, A. Hollingsworth, Geo. F. Hall, Jack Holmes, J. H. Howelin, Hayes and Lytton, Jas. A. Hertie, Ernest Hastings, Dick W. Harrison, Jno. F. Harley, Howard and Bland, Clarence Holt, Jos. Henderson, Al Harris, Wm. Humphrey.

J.

Harry Jenkins, Howard F. Jackson, F. H. James, Jones and Walton, Chas. B. Jefferson, H. R. Jacobs, J. J. Jaxon, True S. James, Mr. and Mrs. R. J. Jose.

K.

Jules Kusel, C. W. King, Paul Kester, Kelly, Tenbrook and Kelly, Keystone Dramatic Co., Harry Kelly, Frank J. King, Emmett C. King, Kaston, Duey and Keston, Fredk. M. Knight, Frederic Kimball, E. E. Kidder, Arthur G. Kellum, Millard Krueger, Ed. Kennedy, Jackson Karlyle, Henry J. Kolker.

L.

Francesconi Luigi, Billy Linke, Richie Ling, Jas. O. Leary, Joe La Fountaine, Fredk. G. Lewis, Arthur E. Luzzie, Frank Lander, Alexander Lang, J. C. Lewis, Frank Lamton, Jno. Lancaster, Wilton Lackaye, Al. Lando, Robt. E. Leland, The Lees, Dave Lewis, Hennessy Le Royle, Harry Lacy, Gus Luders, Demon Lyon, H. H. Leon, Harry and Annie La Dell, Frank Losee, L. Ludovisi, C. H. Larkin, Harry Le Clair, Abe Leavitt, Lewis Livingston, Robert Laidlow.

M.

Mgr. Estey's Minstrels, James McLaughlin, Edw. J. Martineau, Mgr. Punch Robertson, Dan McCarthy, Moreland, Thompson and Roberts, Mgr. A Mixed Affair, R. J. Moye, Harry Mamillall, Geo. Mitchell, Joe Munzie, Wm. Maitland, Theo. Marston, A. Montegriffo, W. B. Mack, Albert L. Minn, Melville Moran, Mgr. Van Dyke Eaton Co., Geo. C. Milne, Jas. F. MacDonald, Maddox and Beach, R. E. Mayo, Jno. E. Miles, J. P. MacSweeney, Geo. F. Moore, James C. Marlowe, Louis Morris, Will H. Myers, Claude MacArthur, Fred Miller, Mgr. Sterling Dram. Co., Mgr. Robson Th. Co., Mgr. Hi Henry, Frank Morehouse, Chas. F. McCarthy, Mgr. Casino Stock, Mgr. Irene Myers, Frank T. Merritt, Mgr. Sheridan-Watford, Mgr. Mattie Vincent, Chas. M. MacCharles, Frank McDonald, W. H. MacDougal, Mgr. Maude Hillman, Cecil Magnus, Hallen Mostyn, Al. W. Martin, Frank Menkin, Mgr. Houghton Stock Co., Sam C. Miller, Joe Middleton, S. D. Merrill, Chas. Mortimer, Edwin Maynard, E. A. McDowell, Jos. Morgan, J. W. McConnell, Edward McWade, Fred. Mower, Mgr. Eddie Girard, Mgr. Jos. Murphy, Raymond Moore, Tim Murphy, Ramsey Morris, Edwin W. Morrison, James McKean.

N.

Prof. M. Nagel, Paul Nicholson, Jr., W. P. Needham, Nodine and Emery, W. R. Northway, Horace V. Noble.

O.

Joseph Oppenheimer, Mr. Oviatt, Wm. Owen, James O'Neill, Ardina O'Donnachain, Thos. O'Neill.

P.

Pearl Polson, Geo. Palmer, Ed. Poland, Walter S. Powell, J. O. Parker, Wm. Pascoe, Albert Perry, Frank Peters, Frank Powell, Pete Peron, Herbert Prior, Louis Peters, Thos. R. Perry, Mark Price, A. C. Pell.

R.

Billy Rice, Edwin Milton Royle, Stuart Robson, J. H. Roberts, L. R. Rockwell, Ramsay and Morris, Clint G. Robbins, James Regan, John A. Reed, Al. Robinson, H. B. Reeves, Al. Reeves, Lawrence Russell, Wm. A. Rogers, W. Ranous, Harrington Reynolds, J. A. Raynes, E. Redway, Harry Rogers, Archie Royer, Johnny Ray, John Reade, Roy F. Richards, Eugene Rogers, Richard and Pringle, Richards and Canfield, Andrew Robson, J. H. Richmond.

S.

D. W. Sullivan, H. N. Saylor, G. B. Smith, Henry Simon, I. A. Solomon, Thos. E. Shea, Jno. L. Sullivan, Jno. St. George, J. H. Sleeper, Geo. Syding, Jerome Sykes, Spooner Dram. Co., Thos. A. Smith, Chas. E. Shelling, Carl Smyth, E. L. Sackett, S. L. Studley, Lee Sterrett, H. B. Smith, Alex. Seeman, M. Snow, Tom Stubbs, E. L. Sackett, Clyde E. Sim, Eugene B. Sanger, Vernon Somers, J. A. Sawtelle, Jos. J. Sullivan, Petro Sosso, J. H. Snellen, Geo. W. Summis, Carl Schiller, Harry St. Maur, Chas. P. Salisbury, Geo. E. Sprout, Carl Stockdale, See and Creighton, Sylvan A. See.

T.

J. K. Tillotson, Sidney Toler, Brenton Thorpe, Geo. H. Turner, W. R. Thayer, Jeff E. Townsend, Frank Tannehill, Wm. H. Thompson, W. D. Turner, Howard Truesdell, Geo. A. Thomas, Robt. Tabor, H. W. Tredenick, W. C. Tenner.

U.

Lawrence Underwood.

V.

Harlow Voorhees, Fred Vroom (S. D. 1st.), Jno. W. Vogel, Edwin W. Voigt, Frank Vail, D. S. Vernon, S. P. Vernon.

W.

A. J. Wilds, Wm. H. Waddy, Matt Woodward, B. W. Wilson, Wesson, Walters and Simon, Williams and Walker, Porter J. White, Clive Weber, Jas. A. Wall, W. H. Ward, West's Minstrels, Fred H. White, Fred Williams, Chas. H. Wells, Lee Winters, L. Wood, Wm. Wray, Jr., Chas. Wolf, Geo. Woodruff, E. S. Willard, Walker Whiteside, Fred Wright, Arthur Warde, L. L. Weber, Ed. West, Jos. W. Weaver, A. R. Wilbur, Wm. H. West, B. W. Wilson, Jos. Weaver, Carr H. Weigel, Ernest Willis, H. H. Winslow, Rod Waggner, Walter B. Woodall, Tony West, Lynn Welcher, Max E. Wolff, Edward Woon, Edw. Webb, Fred E. Wright, Edwin Warner, Richard G. Williams, B. Warner, T. A. White.

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TELEGRAPHIC NEWS

CHICAGO.

Ball Prattles of Plays, Soubrettes, Cigars, and the Police Court.

(Special to The Mirror.)

CHICAGO, July 10.

The machtless weather peculiar to this region is still in evidence, and as a consequence business at the open playhouses continues large. Especially is this true of Powers' Theatre, where the steady increase in the size of the audiences is noticeable. Because She Loved Him So is really a hit. To-night Frank Carlyle replaced Edwin Arden as the suffering husband, Mr. Arden withdrawing to rehearse his own new play, to be produced this Summer at McVicker's.

Manager T. J. Dickson, of Indiana, has purchased form Tony Denier his Humpty Dumpty and all of the original "props" and scenery, and will put it out in great style next season. Charlie Roberts was his agent in the deal.

I saw in the window of a little dry goods store here the other day a sign which read: "No charge for altercations." That is better than I can afford to do. Up at the police court "altercations" are seldom less than $5 and costs.

I received the other day the following very interesting communication from our esteemed friend "Punch" Wheeler: "You remember that Jim Love arranged the Oriental tour for Janet Waldorf-Castoria. Well, he writes me from Japan, where he had a benefit in May, and says that they pay admission in sticks of wood, and he wants Andy Mackay to come over on the next steamer and saw it up, and he will be allowed 30 yen per cord. He also says that when one goes into a theatre there he must check his shoes on the outside, and the manager shines them, the same as sleeping car porters do over here."

Matt Berry conducted the funeral of one of his Coontown comedians here the other day. "Berry" is one of the best names I have ever heard of for an undertaker.

The management of the Castle Square Opera company fully expected to produce Tarantella at the Studebaker to-night, but owing to the work necessary the production was postponed until next Monday evening, and the fifteenth week of the season is being given over to a revival of The Mikado.

Arizona goes along merrily at the Grand Opera House and promises to be with us all Summer. Such a fine play with such a cast is bound to win in any sort of weather.

Colonel Hopkins has reorganized his stock company and has secured that splendid actor, Frederic Bryton, as his leading man. This week Mr. Bryton is doing his best work as Captain Swift.

The glorious Fourth of July was extremely wet hereabouts and the theatres distanced the Summer gardens by many lengths.

C. B. Nicodemus, your correspondent at Fremont, Neb., sends me a house bill in which the local "police judge" advertises "usual fees, $9.80; satisfaction guaranteed." I would be willing to guarantee satisfaction at half that money.

Estelle V. Hamilton, of De Wolf Hopper's company, gives me the name of a circus lemonade soubrette, Pink Treat, for the album, and Damon Lyon, of Mansfield's company, offers Lola Lunchmere, while Jenie Jacobs, of your town, contributes Miss Carmen La Tosca, probably by De Koven and Sardou.

When Dave Lewis was in Hartford, Conn., with the accent on the Conn., they sent him this: "I have heard you would like too more girls in yowr play. My friend and I would like to join. I am a girl of eighteen and my friend is a girl of nineteen I am well built and could go in tites my friend is a skirt dancer and dose the split. If you wish either of us you may call for me right across the street any time until 6 o'clock this evening."

Fred Bryton and Colonel Hopkins' press agent never speak as they pass by now, because the agent referred to him as "Brighton" in the preliminary announcements. "They're off at the Beach!"

Kayne's Merry Minstrels and Serenaders are at Sunnyside Park this week, opening for a run. Harry Armstrong, Milt Barlow, and Beasley's dog are in the aggregation—but don't tell the dog.

The Bijou reopens next Sunday for the season with The Great Diamond Robbery. It is the first of the outside houses to open.

J. M. Busby, of Davis and Busby's Uncle Tom company, sends me from En Route, Ia., the name of Miss Mae June, a Summer soubrette.

At the Dearborn this week the stock company is giving Yellow Roses with Eleanor Cary and Ben Johnson in the leading roles, also The Three Hats.

Managers wishing talent for coon shows and cake walks may address me in care of the police court. I dispose of ragtime artists by the dozen every morning, and some of them would prefer one-night stands to the House of Correction.

"P." Vanderbilt Wheeler writes me again on a postal and as follows: "Andy Mackay has just told me that an American shoe store would pay in Paris, so I must go to my room and lend him eleven pairs of shoes to start with. If you have any slippers mail them to him in care of the Moulin Rough, West Side. I sent him a horseshoe for good luck."

It is reported here that clever little Mary Marble is to be De Wolf Hopper's soubrette next season.

I notice that my tragic but jovial friend, Louis James, has had a 5-cent cigar named in his honor and is now in the swim. But he is too bighearted and generous to shut out his associates, Miss Kidder and Mr. Hanford, from this fragrant honor, and he will insist upon it being called "the James-Kidder-Hanford cigar," with a sort of a Musketeers' motto—"All for one and three for five."

Harry Sommers, treasurer of the Columbia, shipped me a nice mess of fish the other day. He angles as well on the banks of the Wabash as he does through a box-office window.

I sent my family away for the Summer the other day, and then I went over to my police court and sent a number of other people away for the Summer—but not to the same place.

Tully Marshall has the stick carried by E. H. Sothern in The Maister of Woodbarrow, inscribed to him "in memory of many unhappy hours"—meaning rehearsals.

"BIFF" HALL.

BOSTON.

Castle Square Holds the Fort—Summer Topics in New England.

(Special to The Mirror.)

BOSTON, July 10.

With only the Castle Square left open to present dramatic attractions it does not take very long to look after current theatricals in Boston. The present change of bill presents The Big Bonanza, which has not been seen in Boston for a great many years, and which has been revised, not altogether successfully, by J. R. Pitman so as to get rid of some of the dramatic old-fashionedness of construction. This will be followed by The Princess and the Butterfly, which will recall William Courtleigh in the Lyceum co. Rumors have it that Richelieu and Romeo and Juliet will be given before Mr. Courtleigh ends his Summer engagement. Lillian Lawrence's Juliet should be as interesting as her Roxane.

The work of tearing down the old public library, it is said, to make way for the new theatre will not begin until September on the return of Samuel Carr, the trustee, from Europe.

E. H. Crosby, dramatic editor of the *Post*, has reached London and is sending back to his paper breezy letters about theatrical affairs on the other side of the Atlantic.

E. F. Edgett sails for England on July 12 to take up his position upon a new publication there. He is succeeded as dramatic editor on the *Transcript* by E. E. Edwards, who has had a long and valuable experience in the dramatic department of that paper and is especially well qualified to fill the position.

Dr. and Mrs. J. P. Sutherland also will sail on July 12 to pass the remainder of the Summer in Scotland. Mrs. Sutherland was ill in the Spring and her friends unite in the hope that the voyage may restore her to perfect health.

Workmen are busily engaged in finishing up the interior of the foyer of the Museum to undo the damage of the fire of last Spring, and everything will be in readiness when the house opens Aug. 28 with Roland Reed in a new play. The old pitch roof has been replaced by a flat roof.

The *Herald* says: "The question which is agitating many is—will Ida Conquest or Katherine Florence become William Gillette's leading woman in Sherlock Holmes? Both have been announced for the position." I am quite sure that it will not be Miss Conquest, for she will appear in The Tyranny of Tears with John Drew.

The Grand Opera House will not open until Labor Day, when John Graham's Southern Specialty company will be the attraction.

The recent purchase of the Chelsea Academy of Music building will have no effect upon the management of the theatre, as J. B. Patrick holds a ten years' lease.

Charles J. Rich, assistant-manager of the Hollis, was going with his family to the Twin Mountain House early in the vacation, but his beautiful little daughter, Phyllis, met with a painful accident in being terribly scalded, but she is now so much better that they will probably be able to start for New Hampshire to-morrow. Mr. Rich is receiving sincere congratulations on the fortunate recovery of his little one.

George Mack, who is at Winthrop for the Summer, will appear in Davy Jones next season.

Colonel Melvin O. Adams has been busy recently paying up the debts of the late John Stetson. There were about four hundred claims in all, ranging in amount from $5 to $20,000, and including bills for the construction of the Hotel Savoy as well as in various business establishments which the manager carried on. Colonel Adams is administrator and he has a year left to settle the claims against the estate.

The Adelphi Dramatic Club of Charlestown gave an entertainment last week which included scenes from The Christian, Because She Loved Him So, and Cyrano de Bergerac.

The announcement that the members of the Central Labor Union were trying to get Klobedanz discharged from his position on the Worcester baseball team because he had worked in a non-union theatre was the first intimation baseball cranks had that he ever did anything besides pitching. It seems that last Winter he worked as a scene shifter at the Park, and that was the cause of all his trouble.

A. L. Wilbur, the impressario, was in town last week superintending the erection of bronze tablets on the spots sacred to the memory of Colonel Tom Henry. Maude Daniels, manager of one of his companies, was also in town.

A. A. Ashley, a Boston newspaper man, is to back Richards and Canfield's coming starring tour in A Temperance Town.

Tristram Griffin has complete plans for the new opera house block which Hon. Elisha S. Converse will erect in Malden and which will cost $125,000. The auditorium will seat thirteen hundred, or, if a second balcony is added, seventeen hundred. It will be a modern structure in every respect, and will probably be completed by the opening of the new year.

Harry Woodruff does not know how near he came to receiving a gift for which he had always expressed a great desire. The popular young actor always said that he wanted a Boston terrier, and the last time he was in the city four of his friends chipped in and bought a beauty for $100. It was pure-blooded and was perfect from a dog fancier's point of view, but, like all dogs, it had an appetite, would eat, and choked to death the very night the presentation was to be made. If any one wants to earn Mr. Woodruff's regard for life it can be done by means of one Boston terrier.

JAY BENTON.

PHILADELPHIA.

Quakers Listen to the Bands—At the Seaside—News Notes.

(Special to The Mirror.)

PHILADELPHIA, July 10.

A tour of the various places of amusement during the past week shows great expectations for the coming season. At Forepaugh's Theatre architect John D. Allen has remodeled his entire house, adding new boxes, attractive chairs, mosaic tiling and other costly improvements. The Girard Avenue Theatre, the National Theatre, the Trocadero Theatre are lively with mechanics making many alterations and up-to-date architecture.

The rumor of a new theatre on the property at the corner of Eighth and Chestnut Streets, lately occupied by Sharpless Brothers, has again been revived. The only objection is that it is too valuable a site to erect a place of amusement. But if any one is willing to pay $1,000,000 for the property and then pay for the erection of a theatre under our new building laws, he will control the best location in the Quaker City for a popular-priced house.

The Banda Rossa are in their farewell week at Willow Grove, after which they make a tour of the Western cities. Walter Damrosch will bring his famous orchestra to this resort July 18 for a nine weeks' stay.

Scheel, with his New York orchestra, is giving excellent satisfaction at Woodside Park.

Liberati's Band continues at Washington Park on the Delaware. The White City Band, F. Gatti, director, is at Torresdale Park. Kalitz's Band continues at Chestnut Hill Park and Andrews' Third Regiment Band at Central Park. Lincoln Park is now open for the season with music and vaudeville performances.

Mrs. John A. Forepaugh has canceled her European trip, remaining in town to look after the alterations at the theatre, with occasional trips to the seashore. George Fish, her business-manager, has secured many novelties for coming season.

The Grand Opera House is dark this week, the season of the Hinrichs Opera company having closed unexpectedly after a three weeks' engagement.

There is a rumor current to-day that Gilmore's Auditorium has been sold to a syndicate of variety managers.

Cape May Notes.—The Packard Opera company continue at the Pier. La Mascotte and Fra Diavolo were the programmes last week to appreciative audiences.—Dilkes and Wade's Minstrels are at Sewall's Point this week, aided by Frank Seifert, Harry Amberg, Henri Wallace, Geo W. Wright, and Price and Watson.—The Nineteenth Regiment Band has been engaged for the season to play at the public pavilions on the beach front.

Atlantic City Notes.—Innes' Band is playing on the new steel pier.—At the Academy of Music Rice's Surprise Party, Milton Aborn, manager, is presenting Evangeline to big business, with Wang as the matinee attraction.—At the Empire the Four Cohans are retained for third week. Falke and Semon, Evans and Vidocq, Al. H. Wilson, John W. Harty.—Ad Carlisle's big combined shows, under the direction of S. C. Haller and Co., opened on Monday under canvas to big business, giving a good show.—The Philadelphia Juvenile Minstrels are at Young's Pier and a big card.—Harry E. Knapp, dramatic editor of the Philadelphia *Inquirer*, is here.—Among the professionals seen on the beach are Sargeant Aborn, C. H. Plummer, Ben Grinnell, Will Yaren, Mabel Morrison.—The Auditorium Pier, after much litigation, will open soon.

S. FERNBERGER.

WASHINGTON.

Eugenie Blair at the Columbia—Musical Matters—Items of Interest.

(Special to The Mirror.)

WASHINGTON, July 10.

Eugenie Blair opened an indefinite engagement tonight at the Columbia Theatre, presenting Divorçons to a good-sized and more than well-pleased auditorium. Miss Blair, a strong popular favorite, was warmly welcomed and won strong praise for a delightfully spirited and artistic portrayal of the sentimental and romantic wife. William Bramwell, an exceedingly clever actor, played the husband. Henri Renè, in a particularly fetching light comedy vein that scored strongly. The cast was as follows: M. Armand, Charles W. Sutton; M. Robert, Albert H. Sackett; M. Flobert, John Stuart Robertson; Peter, Geoffrey Stein; Bernard, John Sutherland; first officer, Bonic Clarke; second officer, John C. Stewart; waiter, Ralph Roberts; Madame Vivien, Nora O'Brien; Mlle. De Ruson, Eugenia Carter, and Josephine Ella Wren. Lady Clancarthy is the underline for the following week. Weather permitting there is no reason to doubt the success of this engagement, as such a famine in amusements at early season of the year has not been experienced for years past. Comic opera, comedy, and vaudeville have been offered in past Summers.

The Choral Society has issued a preliminary announcement for the coming season, the seventeenth. The Messiah will be sung Dec. 26 and Jan. 2 at the Congregational Church Hall. The works under consideration for the season are The Creation, Elijah, and Hora Novissima. A lecture by Walter Damrosch on Wagner's Ring of the Nibelungen, illustrated by the director at the piano, will also be given under the auspices of the society.

As the result of a recent inspection of the Bijou Theatre the District Commissioners have directed that certain changes in the removal of partitions and widening of doors be made, thereby increasing the size of the main entrance. The exits leading out from three sides are deemed sufficient. The opening of this house is announced for Aug. 11.

H. E. Saltsman and William De Ford have taken a juvenile opera company to Ocean City, Md., to fill an engagement at the New Casino. Iolanthe will be the opening bill, with Pinafore and Patience to follow.

J. K. Emmet and Lottie Gilson in Fritz in a Madhouse will open the Academy of Music coming season.

Channing L. L. Pollock, dramatic editor of the *Times*, has returned from his trip to Europe. While in London and Paris he witnessed many of the attractions that will be produced here next season.

The Columbia Theatre will inaugurate the season on Sept. 18 with Otis Skinner in The Liars.

JOHN T. WARDE.

ST. LOUIS.

At Parks and Gardens—Opera, Minstrelsy and Vaudeville—Gossip.

(Special to The Mirror.)

ST. LOUIS, July 10.

The Spencer Opera company sang Heart and Hand last week at Uhrig's Cave and good audiences were present at each performance. In fact the attendances since the opera season commenced have been the best for several seasons. The opera is not as pleasing as some of the others given, but the company made the best of it. Maude Lillian Berri added to her already established reputation as an artiste and sang an interpolated song in the third act in an unusually pleasing manner. Charles Harley had the best chance he has yet had and was not slow in taking advantage of it. William Stephens had not much to do last week, but what he did was well done, and an introduced ballad nightly brought him encores. Emilie Gardner did better work last week than she has yet done, and her work was pleasing. Edward Webb and William Steigers furnished the comedy in the opera and were very funny. Gertrude Longe interpreted the character role in her usual clever manner. The rest of the company did all in their power for the success of the opera. Last night The Bohemian Girl was given to a good audience.

The Arabian Nights was well given at Olympic Park last week. Jessie Izett, Nellette Reed, Miss O'Madigan, Edmund Lyons, Hugh Ford, Lester Gruner, and Earle Sterling were factors in an excellent production. Last Night The Widow Hunt was given to the usual good attendance.

The Suburban Minstrels gave a very enjoyable week of minstrelsy at the Suburban last week. George Thatcher was a newcomer, but Carroll Johnson still retained his following in spite of opposition. Both offered new songs. The vaudeville bill following the first part had Cheridah Simpson as a feature, as well as La Belle Carmen. Tom Lewis, Dan Quinlan, and Fred Warner also did a good sketch. Last night an entirely new performance was given by the minstrels and there were several new features in the vaudeville part.

Colonel J. D. Hopkins gave a number of novelties at Forest Park Highlands last week that were new here. They were the Sennetts and Lina and Vari, Clorindy was also a feature. The other acts were also of a pleasing kind. Last night a new bill went into effect and included Clorindy again, and the Three Rozins, Dixon, Bowers and Dixon, Conway and Leland, the Pringle Sisters, the Knight Brothers, and the Howells.

At Ernest's Pavilion, Mannion Park, Ernest's Minstrels were again the attraction, besides a number of very good vaudeville acts. There was a good attendance all the week. Last night the new bill was put on. It included the old favorites and a number of new ones.

Arthur Deming and E. A. McCormack have taken the management of Koerner's Garden and their opening last week was good. Deming's Minstrels gave the first part and good vaudeville acts followed.

Lester Gruner, a St. Louis boy, has been added to the stock company at Olympia Park. He will be a member of Mrs. Leslie Carter's company next season.

Lawrence Hanley was ill last week and did not play.

Fannie Franke is at home on a visit.

Dan Quinlan has "made good" his reputation as a stage-manager over at the Suburban. He has given evidence of the fact that he knows what the patrons of the place want, and the sketches that he has written for the company have made decided hits.

Manager Larry Giffen, who has been playing a Summer season in Colorado, and who was manager of the Grand Opera House Stock company here last season, came in from the West last Thursday with Mrs. Giffen (Grayce Scott), Helen Reimer, Herbert Carr, and John B. Maher and remained over a couple of days. The stay here was caused by the illness of Miss Scott. The party started East on Saturday.

W. C. HOWLAND.

CINCINNATI.

Chester Park Opera Liked—Other Amusements—The New Fountain Square.

(Special to The Mirror.)

CINCINNATI, July 10.

The Baker Opera company had a very successful week in The Queen's Lace Handkerchief, and yesterday put on The Black Hussar, which will be the bill for the current week. Thomas Greene sang the tenor roles and was freely encored. The principals and the chorus are all doing excellent work and give assurance of becoming prime favorites.

The Bellstedt-Ballenberg Band is heard in three concerts each week at the Zoological Gardens. Several additions have been made to the stock of animals and the grounds are in superfine condition.

Manager Noonan, of the Ludlow Lagoon, has arranged for outings for various societies each day of this week to his place of entertainment. Special programmes have been devised for each occasion, and among them fireworks hold a prominent position.

Coney Island presents the usual vaudeville show, which is free to all the patrons of the resort.

Work was commenced last week upon the new Fountain Square Theatre and it will be pushed vigorously. As stated before the plans contemplate a complete reversion of the theatre, having the stage at the west instead of the east end. A couple of buildings will be torn down on Walnut street for the purpose of making an elaborate entrance from that thoroughfare.

Beginning Sunday afternoon the People's has been showing a series of biograph pictures illustrative of the recent contest between Jeffries and Fitzsimmons.

WILLIAM SAMPSON.

THE DRAMATIC MIRROR DATE BOOK.

The Dramatic Mirror Date Book for the seasos of 1899-1900 and 1900-1901 has just been published. This is the fifth annual edition of this useful book, and the number of copies now put forth almost equals the entire number issued in all the former years, so numerous were the advance orders received and placed on file even before the new edition had gone to press. In many ways the latest Date Book is the most complete and most valuable yet offered. In addition to the calendared schedules, providing for full daily record of each stand played or to be played, with space for terms, receipts, etc., until June, 1901, the new book has convenient tabulations for use in "counting up," pages for addresses and memoranda, per centage tables, a record of the population of the chief cities of the country, lists of holidays, postal rates, and other features of value for reference. The book is equally adaptable to the use of either actor, local or traveling manager, treasurer or agent. It is handsomely bound in black leather, stamped in gold, and is fitted exactly to be carried easily in one's vest pocket. Its usefulness is amply attested by the hundreds of inquiries received for the book while still in press. The price of the Date Book, as heretofore, is 25 cents. Orders should be addressed to the Date Book Department, THE DRAMATIC MIRROR.

OBITUARY.

Richard Stahl died in New York City on July 5, after a long illness of inflammatory rheumatism, aged forty years. Born in Germany, he was one of the best known and most popular musical directors in this country, and had been associated prominently with many leading managers and important attractions. He directed the orchestra at Hoyt's Theatre for a long time, taking the place upon the death of Percy Gaunt, and wrote the melodies for Charles H. Hoyt's later plays, leading the orchestra at the Garrick Theatre when Mr. Hoyt's companies appeared there. About a year ago he became musical director at Koster and Bial's and later with Augustin Daly's musical company presenting A Runaway Girl. As a composer, he was known best by his song melodies, although he had composed a number of comic operas. Of these, Said Pasha met with the most success, while The Sea King, a more pretentious work, was not well received. His songs have enjoyed wide popularity. The remains were removed to Philadelphia, where funeral services were held on July 8, interment being made in West Laurel Hill Cemetery. A widow and one child survive.

Charles Graham, the song writer, whose works are known wherever the English language is spoken, died at Bellevue Hospital on Sunday, July 9, from the effects of a cold contracted several weeks ago. Mr. Graham was the author and composer of a number of ballads that brought fortunes to those who published them, but his own share in the profits was so small that for months before his death he had lived in poverty with his wife and five children in a squalid tenement house at Eleventh Avenue and Forty-fourth Street. His best known songs were "Two Little Girls in Blue"—for which he received ten dollars—"If the Waters Could Speak as They Flow," and "The Picture That Is Turned Toward the Wall." One of his latest works, if not the last, was "The Green Hills of Old Maryland."

William Barton Arnold died of heart disease, on July 4, at the home of his daughter, Mrs. John Youngman, at Newark, Ohio, aged sixty-seven years. Mr. Arnold had supported Edwin Booth, Edwin Forrest, and many other prominent stars, and made his stage debut in 1855. Last season he was a member of Eugenie Blair's company. He played Baradas to Edwin Forrest's Richelieu, at the Fourteenth Street Theatre, in this city, on March 4, 1871. On Nov. 14, 1887, he was seen at the Third Avenue Theatre, as Josiah Deane in The Wages of Sin, as Dr Blandrin in Love and Liberty, at the Union Square Theatre, on Sept. 24, 1889; and as John Hamilton in The Burglar, at the People's Theatre, on March 23, 1891.

Charles Victor Cherbuliez died in Paris, France, on July 1. Born in Geneva, Switzerland, on July 19, 1829, he attained fame as critic and novelist. He received the Order of the Legion of Honor in 1870, and was elected to the French Academy in 1881.

Mrs. William F. Turner, mother of Frank Turner, died recently in Washington, D. C. The sad news was cabled to Mr. Turner, who is in London.

Paul Cattana, violinist, was run over and killed by a horse car in this city on July 3. He was twenty years of age.

Married.

BEST—NEILSON.—George S. Best and Bertha J. Neilson, at St. Paul, Minn., July 3.

BURMEISTER—ATKINSON.—Richard Burmeister and Anne Atkinson, at Farmville, Va., on June 29.

COHAN—LEVEY.—At St Nicholas' Church, Atlantic City, N. J., on July 10, 1899, by Rev. Father McShane, George M. Cohan and Ethel Fowler Levey.

GARLICK—BUCKLEY.—Wilmot H. Garlick and May Buckley, at Ogden, Utah, on June 16.

PADEREWSKI—ROSEN.—Ignace Jan Paderewski and Madame Helene Baronne de Rosen, in Warsaw, Russia, on May 31.

RANSOM—MACDONALD.—Fletcher Charles Ransom and Jessamine Macdonald, in Providence, R. I., on June 29.

Died.

ARNOLD.—William Barton Arnold, at Newark, Ohio, on July 4, of heart disease, aged 67 years.

CATTANA.—Paul Cattana, in New York city, on July 3, aged 20 years.

CHERBULIEZ.—Charles Victor Cherbuliez, in Paris, France, on July 1, aged 70 years.

GRAHAM.—Charles Graham, at Bellevue Hospital, New York City, July 9.

POPE.—Charles R. Pope, in New York city, on July 2, aged 67 years.

STAHL.—Richard Stahl, in New York city, on July 5, of inflammatory rheumatism, aged 40 years.

TURNER.—Mrs. William F. Turner, in Washington, D. C.

INTERNATIONAL OPERATIC COMPANY.

The International Opera company is composed of some of the best known grand opera and concert artists. It will have many unique and attractive features and a fine line of printing. The repertoire is practically unlimited. The costumes to be used are elaborate and beautiful. The organization is under the exclusive management of Corneaux Behenna, formerly Madame Scalchi's manager, who is arranging an extensive tour of the States, Canada, and England. A prospectus has been prepared, which will be sent upon application to Mr. Behenna, who has his headquarters at 112 Fourth Avenue, New York. The company includes Agostino Montegriffo, tenor; the Misses Carroll, sopranos; Arthur Randolph Seaton, baritone; Ethel H. Du Fré, contralto, and Cominclo Guarro, musical director, late of Madame Melba's company. Bookings are now being made.

PROFESSIONAL DOINGS.

Louise Harlowe is playing Diana in The Man in the Moon, at the New York.

Beerbohm Tree will revive King John at Her Majesty's Theatre, London, about July 15.

Julia Marlowe will appear in La Reine Fiamette, Catulle Mendes' play, of which John Davidson is making the English adaptation.

Edward J. Morgan, because of ill health brought about by insomnia, has resigned from Henry Miller's San Francisco company and will rest on the Maine coast.

Tim Murphy, completely recovered after his recent serious illness, is in town again.

Charles H. Day has in *The Home Magazine* for July a continuation of his "Tales by the Old Circus Man," and in Harper's *Round Table* a story, entitled "An Elephant Hunt in Chicago."

Ada Rehan, by latest report, has decided that she will not appear in the forthcoming melodrama at Drury Lane, London.

Jefferson De Angelis will present The Jolly Musketeer, at Manhattan Beach, on July 24, following Primrose and Dockstader's Minstrels.

Edwin Young writes that the business on July 4 at the Tumbling Run Pavilion, when three performances were given to immense audiences, was the largest ever known in the history of Pottsville, Pa.

Edwin C. Jepson, who will manage Darkest Russia again next season, is figuring on making a very long season, opening the latter part of July. The tour will be under Mr. Jepson's personal direction and will embrace a Pacific Coast trip.

Breil and Falk will feature a prominent player next season in Destiny, a dramatization of Dickens' "A Tale of Two Cities" by Will F. Sage.

Minnie De Haven, since the closing of her dramatic season, has been appearing in vaudeville, and is at present under contract with Manager Harrington, of Rocky Point, R. I., until July 15, after which she will rest for the balance of the Summer prior to the opening of her regular season in August.

Corse Payton will put his Southern Stock company out early in September. The star will be his brother, Senter Payton. This company will play a different territory from that played by his other two companies and it will use the best plays of Mr. Payton's comedy and stock company. The company will carry a carload of scenery, furniture, bric-a-brac, etc., and the productions will be elaborate.

William R. Kibler has leased the Hastings, Pa., Opera House and will manage it next season, opening early in September. The house is now being renovated and remodeled.

The July number of the *Coming Age* contains a long and highly interesting interview with Viola Allen about The Christian. The August number will have "Forty Years Before the Footlights," by James A. Herne.

Hart, the laugh king's company of hypnotists, closed their Summer tour of seven weeks at Frankfort, Ky., July 1. At Frankfort they played a week each at the Capital Opera House and Cove Spring Park, breaking all local records for attendance and receipts.

The W. S. Harkins company arrived in New York, July 6, after a tour of the maritime provinces.

Edwin H. Low has received word that the sailing for this country of the Why Smith Left Home company has been postponed from Aug. 5 to Aug. 12, owing to the success of the play in London.

Etienne Girardot, who has been ill with appendicitis at St. Vincent's Hospital, has so far recovered as to be able to sit up.

Paul E. Mortimer, of New Orleans, has come to New York to arrange for the production of a farce-comedy which is highly spoken of. It is described as possessing an extravagant but original plot, bright lines and funny situations.

Thomas M. Searles, manager of the opera house at Vicksburg, Miss., is in New York for a couple of weeks. Mr. Searles, who is booking his theatre on independent lines, has secured a large number of attractions for next season, varied in character and calculated to meet all the requirements of his patrons.

Leon Victor will engage the people for Thomas H. Davis' attractions.

Henrietta Lander has married and retired from the stage.

Judge Brown, in the United States District Court last week, refused to grant the application of Oscar Hammerstein for a discharge in bankruptcy, and returned the papers in the case to the referee. James Everard, the brewer, one of the creditors, claimed that he did not receive notice of the first hearing.

D. A. Boagdon, of St. Louis, is in New York collaborating with Ralph Stuart on a play of Southern color, to be produced at a New York theatre the coming season.

Margaret Hatch is not insane, as was reported, but merely had a slight attack of hysteria, from which she recovered in a few hours.

Marion Manola has fully recovered from her illness.

Ed. Millard, of Des Moines, and Frank Chamberlin, of the Iowa-Illinois circuit, having finished their Summer booking season in New York, returned to their respective homes on Sunday.

Jacob Litt, through his attorneys, Burr and De Lacy, has secured an injunction from the Supreme Court, restraining Grant Stewart from obtaining a judgment in his suit against Mr. Litt over royalties on Mistakes Will Happen, recently decided in Mr. Stewart's favor by the Municipal Court.

T. W. Broadhurst sailed for New York on the *St. Paul* on Saturday.

Managers Smyth and Rice are negotiating for Willie Collier's appearance as the opening attraction of the coming season at the Manhattan. Mr. Collier's management in London has been postponed until next year.

George H. Broadhurst returned to town yesterday from Prince Edward's Island where he went for a short rest.

Hepburn Johns, dramatic critic of the Chicago *Chronicle*, arrived in town yesterday, and will spend a month's vacation in and about New York.

Edwin Wallace, entirely recovered from his illness, has returned from Hot Springs, Ark.

LETTERS TO THE EDITOR.

THE DRAMATIC SCHOOLS.

NEW YORK, July 3, 1899.

To the Editor of the Dramatic Mirror:

SIR.—In a recent MIRROR there appeared an article by Alfred Ayres reflecting on dramatic schools. It is because I respect and admire Mr. Ayres' work that I would ask him to permit me to make him more familiar with the methods employed in the Stanhope-Wheatcroft School. I know nothing of the inner workings of any school but my own—I speak only for myself.

In the first place, the greatest attention is paid to "reading," "emphasis" and "pronunciation." I recognize too keenly their value to be careless on this point. I invariably commence by showing aspirants how little they know, how much they have to learn. I do not "make them think they are artists." I constantly impress on them the necessity of bringing intellectuality to bear on their work and strive to preserve their individuality.

In reply to Mr. Ayres' query, "Do any of the schools do what they undertake to do?" I say for my own emphatically yes. I do not undertake in a six months' course to make Hamlets, Julias, and Lady Macbeths, but I do undertake to familiarize my students with Shakespeare and standard plays, and give them a sound groundwork with which they may enter this profession. I help them up the first step of the ladder of art.

I disagree with Mr. Ayres absolutely when he says, "a beginner can learn in a few hours all that is necessary in the way of stage deportment to enable him to acquit himself fairly well at his first rehearsal." This statement (if I may be pardoned for saying so) is purely theoretical.

While I devote considerable time to Shakespeare, I prepare my pupils thoroughly for modern work. Managers have more vacancies to fill in society plays than in Shakespearean, and as most of my young aspirants (like many of the great ones before them) must make this "art" a means of livelihood, I, as head of a dramatic school, endeavor to fit them for the positions most in demand. I teach them to read, walk and gesticulate; I teach them the art of listening, the value of a pause, and of repose. I cultivate in them self-reliance, mentality, refinement and power of thought; the expression of thought not in the voice and face alone, but in every nerve and muscle. I try to make them, for the time being, the characters they represent; above all, I endeavor to inspire them with reverence for the art. I try to give them poise (not assurance), earnestness, perseverance; and when they leave me I know they have the groundwork that will, with time, study and opportunity, make them good actors and actresses.

The spark of genius is rare. It is rarer still for dramatic genius to assert itself to any purpose in early youth. These pupils of mine, with very few exceptions, are young. Who knows, some day, perhaps, when they shall have developed and mellowed and worked and suffered, the "spark" may appear, and a Hamlet, or a Lady Macbeth, be born. Should this be so, I know the foundation will not be found wanting.

No one can appreciate the value of good reading more than I do, but there are many other qualifications needed to make a good actor. A man may read magnificently, but were he to attempt to play Hamlet with no knowledge of the stage other than the "business" shown him at rehearsal, ignorant of the art of make-up and the wearing of the costume of the period, to say nothing of gesture and stage effect, he could not give a satisfactory performance, and the most poetic, correct and beautiful readings would be marred by an uneasy bearing or ungraceful presence, or one of the thousand accidents that may befall the uninitiated. Hence I claim that a well-equipped school is most useful and necessary to the rising generation of actors and theatregoers.

In reply to another query of Mr. Ayres, I would add that I find managers most courteous to and willing to engage my pupils. In conclusion, permit me to say that I am very sincere in my work, and in my faith that it is in the right direction. Sincerely yours,

ADELAIDE STANHOPE-WHEATCROFT.

OPEN LETTER TO A PREACHER.

NEW YORK, June 26, 1899.

To the Editor of The Dramatic Mirror:

SIR: I wish through THE MIRROR to address the following open letter to a preacher of this city who recently indulged in a bigoted tirade against the theatre:

Rev. A. C. Morehouse, Second Street Methodist Church, City.—SIR: I am aware that I am undergoing danger in addressing you on this subject, as you are the type of man who would invoke the postal laws to protect yourself against a dignified remonstrance, but I cannot refrain from pointing out your unimportance in the community.

In your "sermon" of Sunday you attacked the theatre in terms so sweeping in their scope and brutally ignorant in their prejudice, that they offended many God-fearing persons who came to worship at the Second Street Methodist Church. You forgot these facts:

1. That the Saviour whom you indorse for a salary and whom I worship for nothing never spoke a syllable against the mimes and actors of the time, many of whom doubtless followed Pontius Pilatus to Judæa, but that He often and severely rebuked the self-righteous, the Scribes, Pharisees and hypocrites whose religion was the basis of their income.

2. That men like you, who are not producers of material objects in the world's commerce, but who earn their bread by selling their thoughts, are dishonest when their thoughts are underweight and adulterated. "They toil not, neither do they spin," and should in all justice be called upon to show cause for cumbering of the earth.

3. That Jesus of Nazareth accepted an invitation to a merry-making in Cana (where He turned water into wine), without asking if any comedians were to be present.

4. That Jesus of Nazareth adopted the methods of the public story-tellers of Oriental cities when He related His blessed and divine parables.

I am a man unknown to you, but one who has lived in many Christian cities, who knows the great, wide world he lives in, and whose worship of the Crucified One cannot be impaired by the fantastic words of a self-sufficient hired man in the vineyard like yourself.

BENJAMIN F. BUTLER.

THE ACTORS' CHURCH ALLIANCE.

624 EAST 179TH STREET.
NEW YORK, July 7, 1899.

To the Editor of the Dramatic Mirror:

SIR.—Permit me to thank the unknown lady benefactor of the Actor's Church Alliance who, through "The Callboy's Comments" in your current issue, has suggested that women of the churches throughout the land be appointed to visit actresses, welcome them to their homes and social gatherings, care for them when sick and in short render them every service in their power. The idea is admirable, for many churches, notably Roman Catholic, Episcopal and Methodist, already employ deaconnesses well adapted and trained to meet and welcome strangers.

Out of this may grow a new order, that of chaplainess, and if the wives of our chaplains will work with their husbands in this direction, who can estimate the good that may be accomplished in softening asperities, removing prejudices and misunderstandings (not wholly on one side, I fear), and establishing the bonds of brotherhood and sisterhood that should exist between the members of these two great lifeforces, the devotional and the dramatic?

So many people have forgotten that man is an histrionic as well as a religious animal and hence the breach which the Alliance seeks to heal. The Alliance is growing rapidly, and is already of respectable size, and I embrace this opportunity to cordially invite the ladies and gentlemen of the dramatic profession to meet with us on Wednesday evening, July 19, at 8 P. M., in the Parish House of St. Chrysostom's Chapel, corner of Thirty-ninth Street and Seventh Avenue. I can promise you not only a profitable and interesting time, but likewise a chance (if you see fit, there will be no proselyting, depend upon that) to aid a movement that is serious in its efforts, honest in its motives, catholic in its sympathies, and with magnificent possibilities for the good of the human race. If you doubt it, come and see. WALTER E. BENTLEY,
Secretary of A. C. A. (Vicar St. James' Chapel).

MATTERS OF FACT.

Scott Marble purposes to open a play and engagement bureau in New York.

Jules Murry, manager of Lewis Morrison, has completed his executive staff for the coming season. Wallace Munro is again in his old place "seven days ahead" of Frederick the Great, and Julian Magnus will look after the company's interests behind. Harry Earle and Emil Ankermiller will be in front of the two companies presenting Lewis Morrison's Faust, while Ed Martineau and Max Zoellner will be back with the companies. The various casts are also completed. Maurice Herrmann has almost finished the costumes; Armbruster and Co., of Columbus, Ohio, are at work on the scenery, properties, effects, etc., and the different routes are booked solid.

Many companies have been made up, but many more remain to be filled. Those who have settled for the season ought to take advantage of the opportunity and leave their orders for wigs early, before the contingent who have not signed contracts, take that important step and begin to prepare for the season of 1899-1900. Charles L. Lietz isn't going to the seashore, the mountains, or to Europe. He will be on hand all Summer to fill the orders of those of his old friends who know what they are going to do and such new friends as may find their way to 39 West Twenty-eighth Street.

Ben S. Theiss has been appointed manager of the Auditorium, the new theatre at Birmingham, Ala., which will be completed by Sept. 1. He has had many applications for open time.

Charles Arthur's enterprises for next season will include the Lyric Theatre company and Andy Amann in A Clean Sweep. A capable company will be engaged for the former, and the best royalty plays will be presented. For Andy Amann he has secured Frances Hartley as his principal support. Special scenery will be features with both his attractions. He is now booking time for both from Atlantic City, N. J., where he will stay until Sept. 15.

Norfolk, Va., is to have a stock company the coming season, with its home at the Grand Opera House. Thomas Barry is now in town engaging people for the organization. His headquarters are at 1402 Broadway.

The third annual tour of Porter J. White will begin on Sept. 4, at Detroit, in Faust. Seavy's scenic studio is mounting the production. The tour is again under the direction of J. Harry Gordon.

Alterations and improvements are rapidly progressing at Watson's Opera House, Lynn, Mass., and the time is rapidly filling. For the opening week, Manager Watson has a surprise in store. The house will be conducted on lines different from those of several seasons. Women and children will be carefully catered to. A women's parlor and baby room will be a new idea for Lynn. The theatre will be lighted throughout by electricity. Among some of the bookings are Fisher and Carroll in The Lobster, The Utopians, The Span of Life, Fabio Romani, The Man of Mystery, etc.

S. M. Jacobi has been appointed American representative of Hugo Baruch and Company, the Berlin and London costumers and stage outfitters, with headquarters at 1440 Broadway.

The Lennon Stock company is in the twelfth week of its Summer tour. Business is excellent. This week the company plays its third return engagement at Elkhart, Ind. Mr. Lennon made each member of the company a handsome present to show his appreciation of their hard work during the extreme hot weather. All the members of the company have been re-engaged for next season. The roster: Charles Lennon, manager; Graham Earle, business-manager; Edwin Bailey, stage-manager; Charles Sanders, A. B. Jennings, Bert Alden, George Creed, Grace Lockwood, Dora Mitchell, Kitty Vane, Evah Leonard, Nevah Carlotta, Marguerite Earle, and Master Georgie.

Harry La Marr, one of the best Yankee female character impersonators, will be open to offers after Sept. 1. He may be addressed at Camden, Me., for the next two weeks.

From all reports there is an excellent opening for a few good atractions in the territory between Chicago and Omaha. Mr. Chamberlin has but five attractions booked in the month of September for Peoria, Ill., and three Sundays remain open. The same condition prevails in Des Moines and all the cities in that section.

Hutchinson, Kan., is to have a new opera house, which will cost $40,000. J. Frank Head, formerly of Canton, Ill., will manage the theatre and is now booking atractions.

Lansing Rowan, who achieved success as leading lady of the Thanhouser Stock company at Milwaukee, Wis., recently, is duplicating her previous good impression with the Lyceum Theatre Stock, Rochester, N. Y. Miss Rowan has not yet signed for next season.

F. E. Berquist, manager of the Auditorium, Galesburg, Ill., for the past eight years, has severed his connection with that theatre. Chamberlin, Kindt and Company have obtained control and added it to their string of houses, known as the Iowa-Illinois circuit.

Moreton Baker and Luke Cosgrave will head a company the coming season, called The Players. They will present a repertoire of classic and romantic dramas. The season will open in Kansas City, Sept. 12. A tour of thirty-five weeks has been booked.

Walter B. Woodall has just closed a very successful engagement at St. Johns, Newfoundland, where his performance as Duke Aranza received particular praise. He is open to offers for next season.

By the burning of Potter's Opera House, Bowling Green, Ky., on July 3, all of Manager J. M. Robertson's papers were destroyed. He would be glad to hear from managers holding contracts with him.

Charles Murray having severed his connection with Flynn's Finnegan's 400 company, invites offers for next season for character comedy roles. His address is Muncie, Ind.

Three pretty girls with stage experience are wanted for a vaudeville novelty by "Novelty," care this office.

Stage shoes of every description are made by Humbert Sinatra, 103 Fourth Avenue. He guarantees the best of fit and correct styles.

H. A. George offers an interest in a repertoire company booked solid in big cities to a man or woman with capital. His address is Delavan House, Albany, N. Y.

Lillian Stillman has returned to New York after a successful engagement with W. S. Harkins' company in the Canadian provinces, playing the leading character parts in Why Smith Left Home, Brown's in Town, What Happened to Jones, Wrong Mr. Wright, and Niobe. Miss Stillman has had several offers but has not yet signed.

Fannie Ferris, ingenue, is open to offers for next season. She may be addressed care of this office.

George W. Wilson and his manager, E. D. Davenport, are in town arranging for next season's tour. The time is almost booked solid, while the supporting company is being rapidly engaged.

Lilly Aubry, recently from Australia, who is noted for her singing of the Sims Reeves order of English tenor songs, such as "Let Me Like a Soldier Fall," "The Death of Nelson," etc., has for the purpose of an American tour selected The Drummer Boy, in which she will be attired as the Daughter of the Regiment, introducing a snare drum on which she plays, with other songs, including "He Died as a Soldier Should," a story song published by Rich and McVey, of Indianapolis.

The Grand Opera House is the favorite popular priced theatre of Columbus, Ohio, and will be under management of Frank Burt, who has open time for the best attractions playing to popular prices. He is located at the Lyceum Theatre, Toledo, Ohio.

James Hyde wants two acts, which must be of the highest rank, for his Hyde's Comedians company.

Emma Italia, singing and dancing soubrette, who gave a pleasing portrayal of the title-role in Sunshine in Paradise Alley last season, will consider offers for next season. Miss Italia played the soubrette roles with Joseph Murphy for three seasons.

The Grand Opera House, Springfield, Ohio, will be ready for reopening about Sept. 1. During the Summer the house will be overhauled and beautified and fitted with new and adequate scenery. Springfield has always been a big holiday city, and as some holiday dates are still to be had Manager E. B. Foltz would like to hear from the best attractions.

W. H. Murphy and Blanche Nicholls, singing and dancing comedian and soubrette respectively, can be signed for the coming season. They would prefer offers for stock engagement.

"Musical Director," 969 Intervale Avenue, this city, with a long city experience, is open to offers.

Edyth Totten has during the past season added a repertoire of excellent characters to her previous long list. In each of the roles she essayed she gave an artistic and conscientious performance. Her repertoire included Nourmallee in The Cherry Pickers, Alice Ainsley in Cumberland '61, Annie Carson in Power of the Press, Claire Harvest in That Man, Fifi in All the Comforts of Home, Rachel in Held by the Enemy, and many others. Miss Totten will consider only first class offers for next season.

The Academy of Music, Cumberland, Md., is undergoing many alterations, $5,000 being expended in necessary changes, while new scenery is also being furnished. Managers W. and F. P. Mellinger have good open time for the right attractions.

Gus Sun, of the Sun Rising Minstrels, has signed Fred S. Fowler as general agent, Henry J. Yorkey, principal end man, and Bob Price, the Canadian baritone. He is rapidly completing his company, which is booked almost solid, excepting a few dates after the holidays. The company will comprise about forty people. No expense is being spared to make it one of the leading minstrel organizations. Mr. Sun has had a special car built by the Pullman Palace Car Company, of Chicago.

Charles Pusey, who has just returned from a successful engagement in Chicago with Ward and Vokes' company, has been engaged by E. D. Stair, together with Tom Richetts, to replace Kelly and Mason in the farce-comedy, Who Is Who. The piece is to be rewritten and brought thoroughly up to date, many new novelties being promised.

The Sawtelle Dramatic company, supporting Jessie Sawtelle, will open its season Aug. 21 at the Depew Opera House, Peekskill, N. Y. The repertoire already arranged will include The Victorian Cross, The Midnight Flood, May Blossom Across the Continent, Little Miss Military, and A Race for Life.

A. E. Summer, formerly of Summer and Jenkinson, has charge of the agency department of Marx and Reich, at 1193 Broadway.

The Richards and Pringle, Rusco and Holland Minstrels will open their season Saturday, July 22. The tour is booked solid. They will carry over fifty people, an automobile and three bands. The wardrobe and printing will all be new. W. A. Rusco will be manager with the show, while J. J. Holland and two men will be ahead. The rehearsals are called for July 17.

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And will prevail
And the truth that

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THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World.

THE OLD STORY.

THE reported withdrawal from the stage of a Western young woman after a very brief experience as an "actress" in a metropolitan vaudeville theatre is suggestive. This young woman some time ago caused it to be announced that she purposed to adopt the stage as a profession. She had studied, it was said, in a dramatic school, and had been applauded by local friends on her first appearance in public in a Western city. She was related by marriage, it was asserted, to one of the wealthiest families in the Western metropolis, and evidently she depended upon public curiosity to move itself as to the exact appearance of a young woman related by marriage to a Chicago family noted for nothing but the bulk of its possessions.

It was the old story. It matters not that the old story is made new for the moment by sensational newspapers, through the ingenuity of head writers and the more or less fearful and wonderful variety of the work of artists who by modern processes reproduce the photographs of notoriety seekers in those newspapers. This Chicago young woman may have thought that nature, assisted by the dramatic school and fortified by her own vanity, really intended that she should be a successor of the famous women of the stage that had preceded her and a rival of other famous actresses who to-day enjoy popularity. She mistook the partial plaudits of personal friends for a public call to the theatre, and foolishly thought that the stage had reserved for her a high place that she might occupy without preliminary pains. Again, it is the old story.

If one were to judge the personnel of the theatre from the sensational announcements of its recruits from time to time, well might the conclusion as to that personnel be unfavorable. There is no end to the persons that use one or another phase of mere notoriety as an excuse for going on the stage. Successful prize fighters have made miserable actors for brief seasons—until their prestige as fighters has been wrested from them—and then, as a rule, they have retired to the more local, possibly the more profitable, and certainly the more congenial popularity of the "bar." It is not so long ago that a melodrama, one of whose more sensational scenes was "crib-cracking," employed as "actors" in that scene accredited burglars who had "done time." Those veritable "jimmy" manipulators may again be suffering the legal penalty of their sinister dexterity. Certain it is that they have "retired" from the stage. Other objects of notoriety of various sorts—including persons socially ostracised—have strutted for brief periods in the theatre, only to retire to a profound and an inevitable oblivion. There ought not to be great wonder that all kinds of notoriety are seized upon as excuses to introduce freakish persons to the stage, for there are in management persons whose conception of "the public desire" squares with this peculiar supply, and they welcome all opportunities to gamble on curiosity. There might naturally be some wonder that among all the host of the notorious that from time to time exploits in the theatre there is no one that permanently remains in the theatre. One and all, the subjects of ever-changing sensation, they come with a fanfare. One and all they depart from the theatre in silence. None of them is missed, and the theatre pursues its work with its legitimate workers.

GIVE THE INDIAN A CHANCE.

THE saying that "the only good Indian is a dead Indian," original with one who had assisted in destroying the red men, was an unconscious tribute to the tenacity and valor of the first owners of this continent. According to this doctrine a great many Indians have become good Indians, for few of them survive in a state approaching their original untamed condition. Even in this State there are "reservations" peopled by the remnants of tribes that till the soil, wear ready-made clothing and drink whiskey under its civilized name. That any Indian East of the territories in which the red man still wears a blanket and carries a gun should show unusual artistic impulse seems incredible, but wonders will never cease.

There is a remnant of a tribe known as the Pamunkey Indians on a reservation in Virginia. That remnant is stage struck if reports can be believed, to a man. Possibly—the reports do not deal with its womankind—the remnant is stage struck to a squaw. The chief of the Pamunkeys, named BRADLEY, and tribally known as "Great Diver," has appointed a committee of his braves to call upon Governor TYLER, of Virginia, and air a grievance. The Pamunkeys are ambitious to be represented at the Paris Exposition. It is not that the Pamunkeys yearn to see the sights at that show and incidentally explore the famed mysteries of the gay French metropolis. They want the State to appropriate money to enable them to send over a company of actors of the tribe to produce a play picturing the romantic incidents in which history declares Captain JOHN SMITH and POCAHONTAS were the chief figures. It is said that the Pamunkeys have written the play, cast its characters, provided its realistic features, and rehearsed it diligently. The actors include "Dead Shot Panther," "Big Smoker," "Lone Trailer," and other notabilities of the Pamunkeys, and all are reported to be imbued with the true dramatic spirit.

If Virginia refuses to make this ambition of the Pamunkeys fruitful, the Federal Government ought to appropriate sufficient money to carry out the project. If the Federal Government declines to take up the matter, private enterprise should step in and carry it through. No such opportunity to make veritable Americans square with the Parisian idea of American dramatic art is likely to offer again, and the most should be made of it.

PROPRIETARY CLAIMS.

FROM the announcements that come from London one on the outside might imagine that there is an all-swallowing American theatrical figure in that metropolis—a sort of human cyclone with a vortex from whose abysmal precincts naught can escape.

Proprietary announcements in favor of this managerial marvel are promulgated about everything American in sight or in prospect. For instance, one might think that a noted American comedian who has made a hit in London had assigned his entire interests, present and future, material and artistic, personal or other, to the aforesaid universal assimilator who has assumed ownership of all else theatrical of note from this country that has been exploited in that metropolis or that ever may be exploited there.

Nevertheless, it is known that the failure first met in London this season by the noted American comedian was due to the bad judgment of the aforesaid world-wide manipulator; that the present comparative success of the noted American comedian is due to his own artistic instinct, his own ability, and his own insistence upon the exercise of his own judgment as to the play he should put on after failure had followed the prescription of the aforesaid all-comprehending operator; that the noted American comedian is still an American citizen of unusually potent personality with his own ideas as to the theatre and a tendency to enforce them; that he is appearing with a company long ago organized by himself, whose salaries he still pays, in a play originally bought by himself and in which he has independently appeared in this country; and that the noted American comedian himself is solely responsible for his success and not the aforesaid managerial wonder, who, in truth, is himself no actor at all.

PERSONAL.

BENNETT.—Gertrude Bennett, last season with Mrs. Fiske and Charles Coghlan, has been engaged to play Constance with James O'Neill in The Musketeers next season.

HOPPER.—Edna Wallace Hopper has gone to California to visit her mother's new ranch in Alameda County.

HARNED.—Virginia Harned will play Miladi when E. H. Sothern reappears in The King's Musketeer, at the Lyceum, in the early Autumn.

MODJESKA.—Madame Helena Modjeska addressed the Newman Club, at Los Angeles, Cal., on June 27, her subject being "The Influence of Christianity upon the Stage."

BELLEW.—Kyrle Bellew intends to produce in London Charles H. Meltzer's adaptation of Le Collier de la Reine, in which he and Mrs. Potter were seen at Daly's Theatre here.

ROOSEVELT.—Gertrude Roosevelt has resumed her part in Why Smith Left Home, at the Strand, London, having recovered from the injury to her knee, sustained in a cab accident.

BOUCICAULT.—Nina Boucicault, having recovered from her illness, is again playing in One of the Best at the Princess Theatre, London.

CARTE.—Lucas D'Oyly Carte, son of Manager D'Oyly Carte, of the Savoy Theatre, London, has been appointed private secretary to the Lord Chief Justice on the Venezuela Arbitration, and assistant secretary of the Arbitration Tribunal in Paris. Young Carte is a barrister.

ZOLA.—Emile Zola has decided to abandon his contemplated American lecture tour, since he has no desire to reap pecuniary reward through his association with the Dreyfus incident.

ARTHUR.—Julia Arthur's English adaptation of Plus Que Reine will be made by Charles Frederic Nirdlinger and Charles Henry Meltzer. Mr. Meltzer, by the way, gave a private reading the other day of his adaptation of Hauptmann's The Sunken Bell, made for E. H. Sothern.

REJANE.—Madame Rejane is going to present in Paris an adaptation of Arthur W. Pinero's reigning London success, The Gay Lord Quex. She will enact the role of Sophie Fullgarney, in which Irene Vanbrugh has scored a triumph.

WILSON.—Francis Wilson's new opera, now in course of construction by Victor Herbert and Harry B. Smith, is said to be a musical arrangement of Cyrano de Bergerac.

HARLAN.—Otis Harlan has secured his company for his forthcoming tour in My Innocent Boy, under management of Frank McKee. Rhearsals will begin this week.

HOFFMAN.—Maude Hoffman has scored a distinguished success in Glasgow, Scotland, by her impersonation of Queen Elizabeth in J. S. Blythe's dramatization of "Kenilworth." John Glendinning played Leicester.

IRVING.—At the June meeting of the Actors' Society of America Sir Henry Irving was elected an honorary member. President F. F. Mackay has received from the distinguished English actor a letter acknowledging notice of his election, and expressing his great pride in the distinction conferred upon him by the society.

HAUPTMANN.—Gerhardt Hauptmann is at Lucerne, working upon five plays, Pauvre Henri, Le Chanson du Berger, Cunégonde de Kynast, Jurakel, and an unnamed drama. Herr Hauptmann intends to have them all finished by Autumn.

HERBERT.—Joseph Herbert, now in London, is arranging to produce there The Man from Borneo, a play by Frank Wheeler.

KERKER.—Gustave Kerker has announced in London that it is his intention to reside permanently in that city, and devote himself to writing music for English productions.

GEISTINGER.—During her engagement here next season, under the management of Gustav Amberg, Marie Geistinger will be seen in drama instead of comedy. Her repertoire will include Adrienne Lecouvreur, Marie Stuart, Deborah, and Graf Essex.

KUELING.—On July 3 occurred the twentieth anniversary of the establishment of the Tivoli Opera House, San Francisco, the first theatre in America, if not in the world, to produce opera at popular prices. Since the death of her husband, Mrs. Ernestine Kreling has managed the Tivoli with signal success.

CALVE.—Emma Calvé will rest at Aix-les-Bains until September, when she will sail for this country, under contract to Maurice Grau.

WALSH.—Blanche Walsh applied last week for letters of administration in the estate of her father, the late Thomas P. Walsh. Miss Walsh affirmed that the value of her father's personal property would not exceed $110.

IRVING-TERRY.—Sir Henry Irving and Ellen Terry's repertoire for their coming American tour will include, besides Robespierre: The Merchant of Venice, The Bells, A Story of Waterloo, Nance Oldfield, and The Amber Heart. The last named, a verse play by A. C. Calmour, written for Miss Terry, has never been seen here.

CARTER.—Mrs. Leslie Carter is said to contemplate a production of Macbeth for next season.

BREYER.—Iza Breyer has been engaged to play Mary Aylmere, the juvenile, in The Sporting Duchess next season.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from June 8 to 15, 1899.

A BACHELOR'S BANQUET; OR, AN INDIGESTIBLE ROMANCE. By Lewis D. Humphrey.

A DEAL ON CHANCE. By Edmund Day.

LE GENDRE DE M. POIRIER. By Emile Augier and Jules Sandeau.

THE OFFERINGS OF THE YEAR. By Cecilia F. Denslow.

OLD HICKORY. By Hal Reid.

AZARA. By John Knowles Paine.

BLUNDERING BILL. By F. E. Hiland.

DR. MCBEATEM. By F. E. Hiland.

WHO CAUGHT THE COUNT? By F. E. Hiland.

FAUGH-A-BALLAGH; OR, THE WEARING OF THE GREEN. By Walter H. Baker and Company.

GIPSY BORN. By William C. Cowper.

THE WAGEWINNER. By William C. Cowper.

BROTHER AGAINST BROTHER. By Bernard Francis Moore.

THE MOONSHINER'S DAUGHTER. By Bernard Francis Moore.

HELP THE WIDDER. By M. H. Lindeman.

THE HIGHWAY STROLLERS. By A. Hauseler and M. Moller; adapted by Francis Neilson.

HOMO SUM. By Julia Morrison James (Rosalind Anderson).

LUCRETIA'S HUSBAND. By Joseph W. Standish.

TEACHING HIM A LESSON. By Joseph W. Standish.

AN OLD MAID'S WOOING. By Martha Russell Orne.

THE QUEEN OF CHINATOWN. By Joseph Jarrow.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

COMEDIAN, Pubuque, Ia.: William J. Florence was born in Albany, N. Y., on July 26, 1831.

J. E. C., Gloucester, Mass.: The seating capacity of Keith's Boston Theatre is about 1,800

I. M.: We know no more of the company than was stated in the advertisement.

CURIOUS, Freehold, N. J.: Harry Placide made his stage debut at the Anthony Street Theatre, in this city, in 1814.

DAN BRIGHT, New Orleans: Address Charles H. Yale, manager Devil's Auction, in care of THE MIRROR.

C. R. B., Winnipeg, Man.: An interview with Fannie Denham Rouse was published in THE MIRROR of Sept. 10, 1898.

L. M., Ogdensburg, N. Y.: Neil Warner made his American debut at the old New York Theatre on Feb. 20, 1869, as Othello.

MUSIC COMPOSER, New York: Referring to reply to your query in the last MIRROR, Barney Gerard, 278 Delancey Street, New York, states that he should be glad to have your address with a view to collaborating in song writing.

BOOKWORM, Newburgh, N. Y.: Yes, Edward Eddy presented on Oct. 13, 1873, at Wood's Museum, in this city, The Life and Death of Natty Bumpo, which attempted to show in dramatic form James Fenimore Cooper's "Leather Stocking Tales." Bits of "The Deerslayer," "The Last of the Mohicans," "The Pathfinder," "The Pioneers," and "The Prairie" were all combined in one evening's entertainment.

J. L. C., New York: The verses, "Ben Bolt," were written by Thomas Dunn English for the New York *Mirror* in 1842. About five years later Nelson Kneass, then a member of the Sable Harmonists, composed the familiar air. Record at hand indicates that Mr. Kneass composed the Music while playing at Charles Foster's old Pittsburg Theatre. The play, Ben Bolt, was shown at the Chatham Theatre, in this city, on Oct. 16, 1854, with John R. Scott in the title-role. The remains of Mr. Kneass are buried at Chillicothe, Mo., where he died on Sept. 10, 1869.

GIDEON BURTON, Rochester, N. Y.: William Evans Burton was born in London, Eng., in September, 1802, and died in New York city Feb. 10, 1860. Apprenticed to a printer, he yearned to be an actor, and, after several amateur appearances, he made his professional debut at the London Pavilion Theatre, in the Autumn of 1831, as Wormwood in The Lottery Ticket. His American debut occurred on Sept. 3, 1834, at the Arch Street Theatre, Philadelphia, as Dr. Allapod in The Poor Gentleman. He first appeared in New York, at the National Theatre, in 1839. Two years later he leased this theatre, and soon became manager of the Arch Street Theatre, Philadelphia. In 1848 he opened Burton's Chambers Street Theatre, in this city. In 1856 he directed the Winter Garden Theatre. His last public appearance was at Hamilton, Ont., and his last New York performance at Niblo's Garden in the Autumn of 1859. Mr. Burton was a great comedian, possessed of irresistible humor and marvelous facial play, although prone to exaggeration. He originated the roles of Aminidab Sleek and Toodles.

THE USHER.

A New York journalist, just returned from London, where he made a careful survey of all the current attractions, tells me that but three of the first-class theatres there are doing a particularly prosperous business. The Lyceum leads these, with Irving as Robespierre.

He says that John Drew has been studying Charles Wyndham's performance in The Tyranny of Tears—which he describes as "a pretty little play"—in order to reproduce it here as closely as possible. The Gay Lord Quex is likely to bring John Hare the popular support he missed during his last visit to our side. Wheels Within Wheels he is not so sure about.

Several of the London theatres will change hands temporarily the coming season, the subletting practice being in vogue still. An actor or a manager finds a backer, takes a theatre for a short term and blossoms out as a lessee.

This journalist confirms what has been said before in these columns: that with two or three easily distinguished exceptions American plays and American stars have failed to win a profit in London, press agents and obliging newspaper cablers to the contrary notwithstanding.

Arizona seems to have made a substantial success at the Grand Opera House in Chicago, and Augustus Thomas' star again is in the ascendant.

Frederick Hamlin, who is a partner with Kirke La Shelle in the enterprise, writes: "I think we have a big winner. Business is great for this time of year, and it is increasing all the time. The unanimous verdict of the critics and the public is that the play is one of the best seen here in several years. People have come four and five times to see it."

Arizona will be presented in New York next season. Negotiations for time at a prominent theatre are in progress.

Just three times the number of attractions are now booked for the Lafayette Square Opera House in Washington that were booked for the same playhouse a year ago.

This is a significant and gratifying showing, as Mr. Painter only a month or two ago declared his independence, and is transacting all his business direct with traveling managers through his New York representative, Cornelius Gardiner.

Mr. Painter has powerful friends in the Capital and, with a full understanding of the situation, they advised him to manage the Lafayette himself. He will have their enthusiastic support and that public endorsement which springs from a sense of fair-play and an admiration for self-respect and self-reliance.

One hopeful augury for the production in English of Hauptmann's The Sunken Bell—and this may have been taken into account by Mr. Sothern, who will make the experiment next season—is found in the fact that large numbers of Americans were attracted to the Irving Place Theatre when the play was acted there by Agnes Sorma. It was this interest of the English-speaking public, no doubt, that brought the receipts of the nine performances up to the creditable aggregate of $15,000.

Mr. Dithmar, of the *Times*—whose opinions of productions under certain auspices can be foretold generally with tolerable accuracy and who has a refreshingly ingenuous habit of "coming round" ultimately when he finds his views are at variance with those of the public—predicts that a beautiful scenic dress and the "utmost nicety of touch" will mark Mr. Sothern's treatment of the play, which he says is "simple and intelligible" with a "bright and pleasing" pictorial side; but he asserts that it will inevitably fail unless the "story interests as a story" and "the personages as actual personages."

Mr. Dithmar is a literalist—the Peter Prim of the critical fraternity—wherefore it is not surprising that the purpose and meaning of Hauptmann's work entirely escapes his comprehension. "Nicety" is not the word that applies to Heinrich, a role which demands virility and declamatory power. The Sunken Bell's interest rests chiefly upon its profound symbolism, dramatically revealed. Its "story" makes no especial appeal to curiosity. If Mr. Dithmar believes that Rautendelein and the Woodsprite and Nickelmann can be treated as "actual personages," he deserves sympathy.

While there is some doubt as to Mr. Sothern's fitness for a character far removed from anything he has yet done, nevertheless he is entitled to encouragement in his plan to give the public its first opportunity to see this strange and interesting drama in English.

I have received from Paul Mariéton the prospectus of the Société des Amis du Théâtre Antique d'Orange, just organized in Paris. The list of distinguished patrons includes the Minister of Public Instruction, Benjamin Constant, Jules Claretie, Henry Fouquier, Massenet, Mounet-Sully, Victorien Sardou, Saint-Saëns, Marcel Prevost, and Frederic Mistral.

The society's object is to give periodical national performances at the ancient Théâtre d'Orange and "to encourage artistic work conforming to the Græco-Latin traditions." The members subscribe for each representation. A committee of directors is to supervise the arrangements. Meetings of the Society are to be held at stated intervals. The by-laws contain a timely clause forbidding any political or religious discussions at these gatherings. Monsieur Mariéton is a delegate appointed to watch over the Society by the ministerial commission.

Three performances are to be given at the Théâtre d'Orange this year. They are scheduled for Aug. 5, 6 and 7. In these representations will appear the companies of the national theatres, the Opéra and the Odéon, and Sarah Bernhardt.

It is a somewhat curious fact that the obituary notices of Charles R. Pope in the daily newspapers dwelt chiefly on his brief political and consular career, and said little of his long experience as a manager and an actor.

Mr. Pope was a Shakespearean scholar of considerable note. He wrote and delivered an address against the Baconian theory several years ago that attracted a good deal of attention among students of Shakespeare.

As an actor he met with moderate success. For a time he prospered as a manager. His greatest hit probably was a recitation of "Sheridan's Ride" before a Republican national convention. It did much to secure his appointment later as United States Consul at Toronto, a post he filled with dignity and credit.

MINSTRELS AT MANHATTAN BEACH.

Primrose and Dockstader's Minstrels began an engagement of two weeks at the Manhattan Beach Theatre last evening before a large, enthusiastic audience. Minstrelsy down by the wild waves is a bit of an experiment, but last night's reception indicated that the knights of the burnt cork are quite as popular among the seasiders as they are in the localities further inland.

George Primrose and Lew Dockstader were in usual form with songs and gags on the ends and, in the olio, Mr. Primrose's nimble dancing and Mr. Dockstader's inimitable monologue ran away with the honors. Second to them in the glory of comedy were Lew Sully, Larry Dooley, and James Tenbrooke, while the vocal standards were admirably upheld by Manuel Romain, W. H. Thompson, Fred Reynolds, Charles Watson, Edward Hanson, Harry Ernest, John Pieri, and B. S. Carnes.

There was an excellent olio, while the first-part was beautifully mounted and handsomely costumed. The large orchestra, under leadership of Carl Carleton, played exceedingly well.

THE WIZARD OF THE NILE AT MANHATTAN.

For the second week of his engagement at Manhattan Beach, Frank Daniels offered The Wizard of the Nile. Its drawing power has not been impaired, as was attested by the large audiences that enjoyed the piece last week. Victor Herbert's music was never better rendered, while Harry B. Smith's bright lines were intelligently interpreted, not a point failing to score. Mr. Daniels drolleries were even more amusing as Kibosh than during the previous week. In Alf C. Wheelan he had a most efficient assistant, who ably seconded his star. Helen Redmond made a charming Cleopatra, and sang in excellent voice. A more graceful and handsome boy than Norma Koppe as Abydos has not been seen in many a day. She filled the role admirably. While John B. Park was excellent in the solos, he marred his otherwise good performance by the sing song fashion in which he delivered his speaking lines. Will Danforth, Kate Uart, Frank Conway, Harry Collins, Sadie Emmons, and pretty Lillian Redmond, all gave good support.

THEATRE COMPANY INCORPORATED.

The Parsons Theatre Company has been incorporated under the laws of the State of Connecticut, with a capital of $30,000, divided into 300 shares of $100 each. The incorporators are Charles H. Briscoe, trustee; Isaac J. Stene, Silas Chapman, Jr., E. C. Frisbie, and W. O. Burr. The purpose of the company is to conduct a theatrical business at Parsons' Theatre, Hartford. H. C. Parsons, who has been manager of the theatre for some seasons, probably will remain in that capacity. The theatre was sold at auction on July 3 by court order, and was bid in by Charles H. Briscoe for $60,000. It is understood that Mr. Briscoe represented certain capitalists friendly to Mr. Parsons, who were anxious that he should continue to manage the theatre. It is also said that Mr. Briscoe, who figures as trustee in the list of subscribers to the stock of the newly formed company, represents Mr. Parsons' interest in the property.

MAY BUCKLEY MARRIED.

May Buckley and Wilmot H. Garlick, a millionnaire oil man, of Toronto, O., were married on June 16, at Ogden, Utah. They spent their honeymoon at Lake Tahoe, Cal., and sailed from San Francisco last Thursday for Honolulu. A visit may be made to Japan and China, but Miss Buckley will return in time to appear in George Edwardes' forthcoming production of a new Japanese opera, scheduled for Daly's Theatre, London, on Sept. 7.

KENTUCKY THEATRE BURNED.

Potter's Opera House, at Bowling Green, Ky., was completely destroyed by fire on July 5. Architects are already at work upon plans to rebuild, and it is hoped that a new theatre may be opened upon the site in December or January. A few years ago the theatre was completely remodeled and refurnished by Potter Brothers, and it was one of the prettiest playhouses in the South. The fire is thought to have been of incendiary origin.

ENGAGEMENTS.

Charles Francis Guerin, for A Milk White Flag.

Harry W. Bell, as business-manager for Arnold Wolford's productions, opening Aug. 28 at Hoboken, N. J.

W. J. Cogswell, as stage-manager, with Dorothy Lewis, presenting Hal Reid's The Hearts of the Blue Ridge, opening in August.

Nellie Howard and Lew Walters, with the Gertie Ewing-Albert Taylor combination, opening in Iowa, Aug. 14.

Ida Prolst, Dan Leclair, Jessie Barton, Walter Stetson, Lillie Winter, Charles Emerson, Reba Frey, O. K. Berrywall, Margaret M. White, Leon Gavon, Bertha Myer, Irene Stetson, Theresa Carroll, Martha Buddin, Richard L. Nelson, treasurer; Dick Young, advance agent, for the Burgess Stock company, opening in Philadelphia in August.

Charles D. Herman, with Clarence M. Brune, to support Frederick Warde and Mrs. Brune.

Marie Wellesley, by Alfred J. Busby, for Mr. Plaster of Paris.

For Leyburne's Bon Ton Stock company: James Durkin, Charles W. Porter, Bert Merket, Lester and Shammesy, Jeannette Ashbaugh, Veva Conway, C. B. Holliday, L. B. Monroe, and Byron S. Franklin, business-manager.

Lizzie Conway, for McFadden's Row of Flats.

George Conway, for The Little Minister.

For the J. W. Carner Stock company: De Witt C. Coolman, musical director; Harry Elting, advance agent, and O. W. Roche, as leading man. The company is at present playing a very successful engagement at Cuyahoga Falls, O.

Will F. Gardner, as advance agent for the Aubrey Dramatic company (Eastern). Mr. Gardner is now acting agent at Mittenthal Brothers' Summer park, Rockford, Ill.

Ollie Tremaine, as soubrette with the Bennett and Moulton company (A).

The Boston Comedy Four, for Murray and Mack's Finnigan's 400.

Engagements for Who Is Who include Charles E. Pusey, Tom Ricketts, John P. Kennedy, James Cheny, Louise Gould, Josie Ditt, the Whiting Sisters, Madge Maitland, Earle C. Way, Charles E. Adams, Katherine and Metta Miller, and F. W. Starr, manager.

On the Suwanee River will begin its third tour early in September. Stella Mahew has been re-engaged for Aunt Lindy, the colored Mammy. Other engagements for this company are Willie Simms, Frederick Truesdell, Allan H. Bailey, and Charles W. Porter.

W. D. Stone, with Through the Breakers.

Bonnie Bonita Loring, to play her original part, Kitty Casey, with Murray and Mack, in Finnigan's 400.

Charles E. Dowe, as press agent for An Easy Mark.

Mark Davis, By Arthur C. Aiston, to go in advance of Ben Hendricks in A Yenuine Yentleman.

James H. Manning and Willie Wiston, for their original roles, Dionysius O'Hara and Tommy McShane, in The Rising Generation, with William Barry, Jr., under management of George Felix.

Peter Craig, Dan Barrett, and J. Lu Allen, for A Clean Sweep.

For In Greater New York: Demonio and Belle, Warde and Erwood, Sisters Graham; E. M. Cake, advance agent; O. L. Mayhood, musical director.

Nettie Black and the Five Nosses, for The Gay Metropolis.

Kate Partington, by William Kibble, manager of Stetson's Uncle Tom's Cabin company, to play Topsy.

Mrs. J. Paul Montgomery (Babe Hollywood), with Francis Wilson.

Chappelle Sisters, Mrs. Harry Bloodgood, Dorothy Carter, R. J. Ward, and H. E. Denton, with Burt and Simmon's, for H. A. Du Souchet's An Easy Mark.

Jessie Bonstelle, for A Soldier of the Empire.

Eda Marley, for Lady Constance in Ben S. Mears' revival of King John.

Ed. A. Kerr, by Sidney R. Ellis, for The Evil Eye.

Ella Lola, re-engaged with Charles Mortimer. Mrs. F. M. Wright and C. William Benson, for Mr. Mortimer's company.

Frank Du Cain, as advance representative; Mrs. May Burt and Baby Burt, for Barry Gilmore's Kidnapped in New York.

Elsie Esmond, with Jacob Litt, for Mistakes Will Happen.

Charles H. Phillips and the team, Ferguson and Lincoln, for The King of the Opium Ring.

W. S. Maguire, re-engaged as advance agent for the Sawtelle Dramatic company.

Ethel May Harrison, with Felix Morris.

Sam Pollock, with Rose Melville, in Sis Hopkins, A Wise Child.

Clinton G. Ford, to play George Washington White, the negro porter, in Don't Tell My Wife.

J. M. Gotthold, son of E. M. Gotthold, as general agent for Washburn's Minstrels.

Herbert Cawthorn, for The Maid in the Moon, at the Casino Roof.

Helen Bell and Lillian Osterman, for Don't Tell My Wife.

Lottie Briscoe, with Walter Perkins, for My Friend from India, to play Gertie.

Stanley Ross, for leads, with Sam T. Shaw.

Gerald Griffin, for the low comedy part in His Better Half, opening at Asbury Park, N. J., Aug. 2.

Through the Packard Theatrical Exchange: Brinsley Shaw, Gus De Vere, and W. S. Guernsey, for A Guilty Mother; Inna La Pier, for 'Way Down East; Ernest Hastings, for Stuart Robson's company; Charles W. Willard, for the George W. Wilson company, and Margaret Lees, for George W. Monroe's company.

Edwin Lloyd, by Daniel Frohman, for The White Horse Tavern company.

Hal Clarendon, for Katherine Rober's company.

GOSSIP OF THE TOWN

Anne Anthon, who is pictured above, has been highly successful in stock work. With Effie Ellsler and R. D. McLean's company she also received very flattering encomiums. Next season she will play prominent part with Madame Janauschek's company, for which she has been engaged.

James Young has secured the services of J. M. Barron as manager for the ensuing season.

J. K. Emmet and Lottie Gilson left town on Friday to begin a tour in the Maritime Provinces. Their company includes Ida Lewis, Marie Steers, May Capwell, Baby Beatrice, J. A. Nunn, Van Dyke Brooke, Louis Shea, William De Grau, David Rivers, and Stuart Nottage. J. H. Sleeper is manager with the company, and H. S. Taylor directs the tour.

Felix Risser arrived in the city last Wednesday, and is now busy preparing for the tour of Don't Tell My Wife.

Florence Gerald has returned from a trip to Chicago, where she made an investment in real estate.

Balletmaster Alviene will tender a benefit to Professor Marchetti at the Grand Opera House, this city, July 15.

Emma Italia was granted an absolute divorce from Charles H. Stewart, May 31, by Justice Russell of the Supreme Court in New York.

Mabel Taliaferro, the child artist, has become a favorite at Portland, Me.

Contracts were signed last week for Mathews and Bulger to present their farce, By the Sad Sea Waves, by the sad sea waves at Manhattan Beach, commencing Aug. 7.

Jessamine Macdonald, a member of the female quartette in The Sunshine of Paradise Alley last season, and Fletcher Charles Ransom, the illustrator, were married at Providence, R. I., June 29.

Wagenhals and Kemper have engaged the veteran John Ellsler for the James-Kidder-Hanford combination. They will retain the services of Harry Langdon, thus associating two "grand old men" of the American stage. Both Mr. Ellsler and Mr. Langdon will have important parts in The Winter's Tale, which will be the feature bill of the James-Kidder-Hanford repertoire.

George Sidney, the Hebrew comedian who made a hit with Ward and Vokes in Chicago, will go to Mount Clemens, Mich., for a rest.

Jobyna Howland, it is stated, will probably typify the State of Colorado in a solid gold piece of sculpture at the Paris Exposition.

Charles B. Hanford was in the city last week consulting with his managers, Wagenhals and Kemper, in reference to his forthcoming tour with Louis James and Kathryn Kidder. Mr. Hanford was a guest of honor at the formal opening of the steel pier, Atlantic City, July 4, when he recited by special request, "The Star Spangled Banner" and "The American Fag," before an audience of some ten thousand people. Mr. Hanford returned to Washington on Saturday. The James-Kidder-Hanford tour will open in Pittsburg Sept. 18.

Joseph G. Rhode, manager of the Rhode Opera House, Kenosha, Wis., is in the city.

F. E. Berquist, who has been very successful in the management of the Auditorium, Galesburg, Ill., severed his connection with that theatre on July 1, selling his one-half interest in the house to his partner, Henry Gardt. Mr. Gardt will manage the Auditorium hereafter, his bookings being made by F. W. Chamberlain, of Burlington, Ia.

Morgan Gibney and Jack Hoeffler have secured of Jacob Litt the rights to The Woman in Black, and will send it on the road this season, opening at the Bijou, Chicago, Aug. 13, playing East.

The McGregor Opera House, Brazil, Ind., has been leased by W. H. Leavitt, who is remodeling and refitting it. The season will open about Sept. 1.

Kenyon Bishop will sail on Wednesday for her first trip abroad. She will visit London, Paris, and Switzerland, returning early in September.

Lillie Eldridge has gone to Chicago for a week to assist in the production of Amelia Summerville's sketch at the Chicago Opera House.

C. Harry Kittredge has gone to his Summer home at Edgemere, Barnegat Park, N. J.

Barney Gilmore, the comedian and character actor, late of the Gilmore and Leonard team, will star the coming season in Howard Hall's four-act melodrama, Kidnapped in New York. The Marion Clarke case furnished the idea and incidents for this play. As a child is the central figure, "heart interest," it is promised, will be abundant. E. J. McCullough, formerly of the Duquesne Theatre, Pittsburg, is the manager and Frank Du Coin advance agent.

Frank Tannehill, Sr., is ill at the Post-Graduate Hospital in this city.

THE STAR THEATRE TO DISAPPEAR.

The long delayed question of the demolition of the Star Theatre in this city was settled definitely last week when it became known that, at the expiration of current leases, about a year and a half hence, the present building

will be razed to make way for a new six-story business edifice that has been leased already by a clothing firm for a term of fifteen years.

The Star Theatre, originally Wallack's, was opened in 1861 by James W. Wallack, with Lester Wallack heading the stock company. From 1881 to 1883 the playhouse was known as the Germania Theatre, then its present name was adopted.

John Jacob Astor purchased the property in 1878, and William Waldorf Astor, the present owner, will erect the new building on the site. The policy that has obtained at the theatre for several years past will be continued next season.

The ground upon which the Star Theatre stands, at Broadway and Thirteenth Street, has been owned for many years by the Astors. In 1859 it was leased to William Gibson, with express provision that a theatre should not be erected upon the site. When, however, negotiations were begun between James W. Wallack and Mr. Gibson, the Astors were besought for a special dispensation and this, at length, was granted. Mr. Gibson sublet the ground to Mr. Wallack for a term of ten years, the lease providing that Mr. Wallack should build a theatre, pay a yearly rental of $6,000, and, upon expiration of the ten years, surrender the building to Mr. Gibson. When these provisions had been carried out and the property reverted to Mr. Gibson, Lester Wallack leased the theatre for nine years and six months at $17,000 a year. During this term the Gibson lease expired, and the Astors, purchasing the building, leased directly to Lester Wallack.

The original lease of James W. Wallack was signed in May, 1861, and on Sept. 25 of the same year the theatre was formally opened with Tom Taylor's play, The New President. James W. Wallack made an address of welcome before the curtain, and this was the cast of that inaugural bill: De la Roupe, Lester Wallack; Balcour, W. R. Floyd; Voubelle, Mr. Winters; Bagoutin, Mr. St. John; Griboulard, Mr. Browne; Lindon, Mr. Hardy; Toupet, Mr. Willis; Grand Duke Waldstein, Charles Fisher; Count Wetterhalm, W. H. Norton; Landgrave of Braunsback, William Reynolds; Baron von Dampfnoodle, W. R. Blake; General Framback, C. T. Parsloe; Colonel Krebs, A. W. Young; Herduk, George Charles; La Jaconde, Mrs. Hoey; Colombe, Madeline Henriques; Mlle. Roucoulle, Fannie Reeves; Mlle. Gironette, Viola Crocker; Princess Wilhelmina, Mary Miller; Mlle. von Griffenheim, Mrs. Vernon; Baroness von Dampfnoodle, Mary Gannon; Fraulein von Pfeffler, Miss Carman.

Revivals of the old comedies soon succeeded The New President, William Rufus Blake being seen as Sir Peter Teazle in The School for Scandal. John Gilbert joined the company on Dec. 9, 1862, to open in the same role. During the first season, Lester Wallack was seen several times as Manuel in The Romance of a Poor Young Man. Harry J. Montague joined the company on Oct. 3, 1874, appearing in Partners for Life.

The initial regular season ended on June 9, 1862, and it was followed by a Summer season, which began with Mr. and Mrs. William J. Florence, then announced as "the young American actors." They opened in Henry J. Byron's burlesque of The Lady of Lyons, Mrs. Florence playing Claude Melnotte, and William Davidge the Widow.

During the long reigns of the Wallacks a most remarkable list of plays was performed, a list that it would require a great deal of space simply to record. The same is true of the great number of famous players that trod the stage under the Wallack *régime*. Lester Wallack's last production at the theatre was that of the melodrama, The World, which closed a highly successful engagement in June, 1881.

On Sept. 15, 1881, Adolf Neuendorff, who had managed a modest German playhouse in Fourteenth Street, opened the theatre under the name of the Germania Theatre. The occasion was an important one to the German residents of the city. After the performance of an allegory prepared especially by Wilhelm Müller, the drama Der Compagnon was presented. Mr. Neuendorff's policy was to give vivid contrast to the patrons of his theatre. Immediately following Der Compagnon came Lecocq's comic opera, La Fille de Madame Angot, and in quick succession Schiller's tragery Don Carlos, Frou-Frou, Der Wildschutz, Brachvogel's tragedy Narciss, Koenigslieutenant, Ein Feiner Diplomat, Eine Kleine Gefaelligkeft, Der Lumpensammler von Paris, Hamlet, The Passing Regiment, and a number of the best known operas and dramas of the time.

On March 9, 1882, Adelina Patti began a short engagement at the Germania in Il Trovatore. The price of the orchestra seats was $8. Lucia and La Traviata followed, and then the regular company continued with revivals of German and French works until the season's end on July 22.

The following season, 1882-83, was devoted to lighter German operas. Manager Neuendorff retained the management, although the theatre itself had reverted to Lester Wallack on Jan. 10, 1883. On March 26, 1883, the old theatre changed its nationality from German back to American, and as the Star Theatre was opened by Dion Boucicault in Vice Versa.

The next season opened Aug. 27, 1883, with Lawrence Barrett in Francesca da Rimini, and on Oct. 29 Henry Irving made his American debut at the Star in The Bells. This notable engagement lasted until Nov. 24. After a season of Robson and Crane, Edwin Booth opened on Dec. 10 and appeared in classic repertoire until Jan. 19. The remainder of the season was taken up by engagements of Madame Modjeska, John E. McCullough, and Emma Latham. Mr. McCullough made his last New York appearance in a regular performance on this stage in Richard III. March 29, 1884.

The next season, 1884-85, was rich in important productions. Among the stars that appeared were Madame Janauschek, Ada Deaves, E. H. Sothern, Henry Irving, Lawrence Barrett, Mr. and Mrs. W. J. Florence, Helen Dauvray, Mary Anderson, and Charlotte Thompson. During this season Lester Wallack retired and Theodore Moss became the manager and proprietor. The next three years' history of the theatre is but a repetition of the preceding three years. Many of the same stars appeared and a number of important revivals were made.

In the Summer of 1888 Mr. Moss remodeled the interior of the house, making it far more attractive than in its original form. The principal engagements of the season of 1888-89 were those of Lydia Thompson, Annie Pixley, John Wild, M. Coquelin—his first American tour—Rose Coghlin, Louis James, and Marie Wainwright. Again in the Summer of 1889 the house was extensively altered, and Sept. 10, of that year, saw the first production in New York of Shenandoah.

The season of 1891-92 brought the run of Miss Helyett and a long engagement of W. H. Crane. In November, 1892, E. S. Willard played an engagement of three weeks in The Middleman, Judah, John Needham's Double, A Fool's Paradise, and other plays. Minna Gale-Haynes in Shakespearean repertoire followed.

The succeeding seasons saw the gradual degeneration of the Star from its once high place among New York playhouses to its present "popular price" state. The building itself was several times redecorated, but the artistic standing of the house was lost several seasons back. The managers who have controled the fortunes of the old theatre in recent years, since Lester Wallack's time, have been Theodore Moss, Neil Burgess, Walter Sanford, and R. M. Gulick and Company.

THE ACTORS' SOCIETY TEA.

The second of the series of Summer afternoon teas was given at the rooms of the Actors' Society on Thursday last. A large number of players and their friends took advantage of the hospitality of the organization and expressed their appreciation of the plan to bring the members of the profession into more cordial social relations. Among those present were Evelyn Selbie, Mary Asquith Richardson, Clara Coleman, Louise Rial, Rachel Deane, Lillian Dix, Myra C. Brooks, Sadie Stringham, Flora Staniford, Belle Gaffney, Margaret E. Fitz Patrick, Lottie Williams, Nellie Maskell Williams, and Zulu Ellsworth.

ANOTHER STAR.

Harry Glazier, who has been prominent in the support of Thomas W. Keene, William Redmund, Stuart Robson, Katheryn Kidder, and others, but who has devoted the last few years to stock work, is going to star next season as D'Artagnan in Three Musketeers. The tour will be directed by E. D. Stair, who will furnish a lavish production. Mr. Glazier has, during his stage career, played over 350 different parts, and as D'Artagnan upon several occasions scored his greatest success. The tour will begin early in September.

THE ROUNDERS POSTPONED.

The production of The Rounders that had been announced at the Casino for last evening has been postponed until Wednesday to allow for further rehearsals.

MUSICAL NOTES.

Bruno Huhn gave a morning concert at the town house of Lady Francis Jeune, in London, on June 22, under very distinguished patronage. Mr. Huhn was assisted by Lucy Stephenson, Lydia Eustis, Helen Mar, Madame Thénard, Fraulein Sturmfels, Leo Stern, Victor Beigle, and Francis Rogers. Among the invited guests were Edward Terry, Walter Thomas, and Fred W. Peters.

Mrs. George Benedict Carpenter, prominent as manager of many high-class musical events in Chicago and elsewhere, has retired from active business life.

Maurice Grau was a guest of Queen Victoria at dinner in Windsor Castle on July 4. After dinner some of Mr. Grau's company sang I Pagliacci.

A series of concerts, under direction of Franz Kaltenborn, commenced at the St. Nicholas Garden, in this city, last Thursday.

The annual concert of the Arbeiter Saengerfest of the Northeastern States occurred at the Grand Central Palace, in this city, last Tuesday, sixty-three saengerbunds being represented. The next annual meeting will be held at the Labor Lyceum, Philadelphia.

Madame Schumann-Heink will arrive from Europe in September to sing at the Worcester musical festival.

Nellie Melba has announced that she will not visit this country next season.

Charles A. Ellis returned last Wednesday from Europe. He has decided that he will not take out an opera next season.

THE ELKS.

The Grand Lodge of Elks have voted to subscribe $500 for the cyclone sufferers at New Richmond, Wis.

The carnival and industrial exposition of Allegheny Lodge, 339, will be held this week and next.

The Minneapolis Elks attended patriotic services at the Church of the Redeemer, in that city, on July 2.

NOTES OF NEW THEATRES.

E. D. Wolffe is arranging to build a new theatre at Winston, N. C.

Frederick Belasco announces that a new theatre is to be erected for him in San Francisco, that he will occupy three years hence, when his lease of the Alcazar Theatre, just renewed, will have expired.

Will Frank M. Kelly, last season with Della Fox Opera company, or any friend knowing his whereabouts, kindly send his address to N. E. S., care this office?

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THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

Camille, with Jessie Bonstelle specially engaged for the title-role, was the offering of the Lyceum Theatre Stock company, Rochester, during the past week. The characters were distributed thus: Camille, Jessie Bonstelle; Armand, Ed. R. Mawson; De Varville, Jack Webster; M. Duval, Thomas H. Ridgeland; Gaston, Osborne Searle; Madame Prudence, Kate Blancke; Nichette, Annie Blancke, Olympe, Mary Taylor; Gustane, Charles H. Fleming; Messenger, Ed. Leonard.

The Shubert Stock company, at the Baker Theatre, Rochester, gave most pleasing performances of A Fool of Fortune last week. In the cast were Lucia Moore, Meta Maynard, Clara Hathaway, Eugene Ormonde, Will J. Dean, Ben R. Graham, Carl Herbert, Frank Camp, Francklyn Hartleigh, Frank Parry, and Roy Atwell.

Frederick Bond's Stock company continues to excellent business at the Leland Opera House, Albany, N. Y. Our Regiment was successfully presented July 3-5, hits being scored by Mr. Bond as Gray Warrener, William Courtenay, Francis Kingdon, Louis Albion, and Miriam Nesbitt. His Wife's Sister was the curtain-raiser. Turned Up was the bill, 6-8, Mr. Bond again scoring as Carraway Bones, Louis Albion winning much favor as General Medway, and Miriam Nesbitt proving uncommon versatility by a splendidly spirited performance of the negress, Cleopatra. Miss Nesbitt was practically unknown to Albany theatregoers when she joined the Bond company, but her admirable work in a wide range of principal roles, along with her beauty and keen intelligence, have made her a favorite that will not be forgotten. Turned Up was preceded by the one-act play, Ruth's Romance, well acted by John Terriss, Francis Kingdon, and May Sargent. A triple bill of unusual interest is scheduled 10-12, showing My Awful Dad, The Peytons of Virginia, and the first production of a new Chinese play, The Golden Flower, said to be somewhat on the order of The Cat and the Cherub and The First Born.

Elitch's Gardens, Denver, is having the banner season in its history. The productions of the Walter Clarke Bellows Stock company are drawing and delighting large audiences. Alabama was a great success last week. Frederick Perry was specially engaged to play Colonel Moberly, Henrietta Crossman was Mrs. Page, and Howell Hansel, Captain Davenport. The stage settings were artistic gems.

Denver's other stock company at Manhattan Beach is likewise raking in shekels in phenomenal quantities. The success of The Three Musketeers, during the week of June 26, was so great that the play was continued for five performances last week, the first occurrence of the kind in the history of Denver stock companies. On Wednesday A Wife's Peril was put on, Orrin Johnson and Lottie Alter making their first appearances with the company in the play.

The two pretty Summer theatres near Portland, Me., are each drawing good patronage. At the Gem Theatre, Peak's Island, last week, the James O. Barrows Stock company with Florence Stone as Zoova and George Farren as Señor Perirez. The Bartley McCullum Stock company, at Cape Elizabeth, offered: Lisle Leigh, A. H. Stuart, Beatrice Ingram, and Thomas M. Reynold, having prominent roles.

Lisle Leigh won another success with the McCullum Stock company week of June 29, as Mildred Page in Alabama. Her delightful acting of the part, and the beauty and grace she gave it, were the subject of lavish praise from the local critics.

The Frawley company closed its engagement at the Davidson Theatre, Milwaukee, on Saturday, and left at once for San Francisco to open a season of five and a half weeks at the California Theatre on Thursday. Blanche Bates will be featured during the engagement. From the San Francisco the company will go to the Burbank Theatre, Los Angeles, for ten weeks. Then a tour of Southern California will be made, after which the company will return to the San Francisco for a twelve weeks' season at the California, beginning Nov. 26.

Hopkins' Theatre, Chicago, which has been closed for renovation, reopened on July 2. The changes have beautified the theatre infinitely. The decorations are all new, likewise the draperies, carpets and orchestra chairs. The stock company has also undergone changes in its personnel, among the newcomers being John J. Farrell, leading man; A. H. Henderson, Ashley Miller, Harry Jackson, Margaret Pitt, Ethel Browning, and Kate Jackson. Those of the old members that remain are Nina Morris, Ada Lytton-Barbour, Joseph Walsh, Edwin Boring, Charles Burnham, and Horace Vinton. The play presented was Mr. Barnes of New York, with vaudeville and the biograph between the acts.

The Castle Square Stock company, of Boston, presented The Magistrate last week. The cast was as follows: Mr. Posket, George Ober; Mr. Bullamy, William Paul; Colonel Lukyn, William Courtleigh; Captain Horace Vale, Charles Mackay; Cis Farringdon, Tony Cummings; Achille Blond, N. H. Fowler; Isidore, Stanley Kent; Mr. Wormington, Edward Wade; Inspector Messiter, J. L. Seeley; Sergeant Lugg, Lindsay Morison; Constable Harris, Philip Drew; Wyke, John J. Geary; Agatha Posket, Lillian Lawrence; Charlotte, Leonora Gnito; Beatie Tomlinson, Marian A. Chapman; Popham, Mary Sanders. This week the bill at the Castle Square is The Big Bonanza.

Lord Chumley and A Bachelor's Romance divided the last week of the Neill Stock company's engagement at Minneapolis. In both plays this excellent organization won the favor of large audiences. Mabel Runge, a Minneapolis girl, made her professional debut with this company on Thursday. The company opened a month's season at Winnipeg yesterday. On its return thence it will reopen at Minneapolis in the play that received the greatest number of votes in a canvas taken of the audiences during the week of June 24.

Buffalonians continue to patronize the Shubert Stock company at the Star Theatre in large numbers. Last week the company presented Turned Up, and gave their customary excellent performance. Whether the play be farce, comedy, drama or tragedy, the members of the Shubert company seem equally at their ease. In Turned Up hits were scored by Sarah Truax, Emelie Melville, Grace Mae Lamkin, George S. Probert, Guy Bates Post, and Raymond Capp.

The Pertle Springs Stock company, at Warrensburg, Mo., played to an increased business week of June 25-1. The Plunger was produced 26-27, followed 28-29 by Hearts of Oak, in which the company did by far the best work they have yet done. As Terry Dennisson, Harry H. Fisher was excellent; A. J. Cole and C. S. Burch as Owen Galloway, and Uncle Davey did well. Margaret Nelson as Crystal Dennisson, did better than in any character she has yet played. Marie Adair was good as Aunt Betsy. Mr. Castleberry, who was called to his home at Olathe, Kan., by the death of his father, returned 2.

At the Grand Opera House, Atlanta, Ga., the Thanhouser-Hatch Stock company presented Friends last week to the usual large business. William H. Pascoe made his debut with the company as leading man and was much liked.

Nellie Pierce has been re-engaged for next season with the stock company at the Lyceum Theatre, Brooklyn, N. Y.

The Harold Nelson Stock company closed their season at Carman, Manitoba, June 24. Harold Nelson went to his home at Toronto, Canada. Mrs. James H. Browne, Virginia Richmond, and her daughter, Kathryn Browne, left for their home in Chicago, accompanied by Edythe Harcourt, who is on her way to her home in Baltimore. While in Chicago Miss Harcourt will be the guest of Mrs. Browne. Gus Forbes, Charles Stoddard, Mr. Davies, also went to Chicago.

Smyth and Rice have leased My Friend from India for presentation by the stock company, at the Alcazar Theatre, San Francisco, and afterward for a tour of the Pacific Coast.

Louise Rial resigned from the Shubert Stock Company, Rochester, N. Y., after a twelve weeks' engagement. She will Summer at Asbury Park, N. J.

Walter D. Greene, greatly benefited by his short stay at Asbury Park, N. J., returned to his home in Jersey City last week, leaving almost immediately for Omaha to rejoin the Woodward Stock for the Summer season. While East Mr. Greene was the recipient of several offers, but Mr. Woodward's offer of re-engagement was so flattering that he finally decided to accept.

Manager C. L. Durban, of the Girard Avenue Theatre, Philadelphia, has gone on a week's fishing trip.

Colonel Thomas H. Meffert, of the Temple Theatre, Louisville, is in town.

CURRENT AMUSEMENTS.

Week Ending July 15.

New York.

METROPOLIS (Third Ave. and 142d St.), Closed.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), Closed.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), Closed.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), Closed.
COLUMBUS (125th St. nr. Lexington Ave.), Closed.
THE PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:00 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
THE NEW YORK (Broadway and 45th St.), THE MAN IN THE MOON—80 to 86 Times.
THE NEW YORK ROOF GARDEN (Broadway and 45th St.), VAUDEVILLE.
CRITERION (Broadway and 44th St.), Closed.
THE VICTORIA (Seventh Ave. and 42d St.), Closed.
THE VICTORIA ROOF GARDEN (Seventh Ave. and 42d St.), VAUDEVILLE.
AMERICAN (Eighth Ave., 42d and 41st Sts.), Closed.
AMERICAN ROOF GARDEN (Eighth Ave., 42d and 41st Sts.), VAUDEVILLE.
MURRAY HILL (Lexington Ave. and 41st St.), Closed
BROADWAY (Broadway and 41st St.), Closed.
EMPIRE (Broadway and 40th St.), Closed.
METROPOLITAN OPERA HOUSE (Broadway, 19th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), THE ROUNDERS—announced for July 12.
THE CASINO ROOF GARDEN (Broadway and 39th St.), VAUDEVILLE.
KNICKERBOCKER (Broadway and 38th St.), Closed.
HERALD SQUARE (Broadway and 35th St.), Closed.
GARRICK (35th St. East of Sixth Ave.), Closed.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1285-1287 Broadway), Closed.
THIRD AVENUE (Third Ave. and 31st St.), Closed.
BIJOU (1239 Broadway), Closed.
WALLACK'S (Broadway and 30th St.), Closed.
DALY'S (Broadway and 30th St.), Closed.
WEBER & FIELDS' (Broadway and 29th St.), Closed.
SAM T. JACK'S (Broadway and 29th St.), Closed.
FIFTH AVENUE (Broadway and 28th St.), Closed.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), Closed.
MADISON SQUARE ROOF GARDEN (Madison Ave. and 26th St.), VAUDEVILLE.
MINER'S (812-814 Eighth Ave.), Closed.
MADISON SQUARE (24th St. nr. Broadway), Closed.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Closed.
EDEN MUSEE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed.
IRVING PLACE (Southwest cor 15th St.), Closed.
FOURTEENTH ST. (13th St. nr. Sixth Ave.), Closed.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), Closed.
TONY PASTOR'S (Tammany Building, 13th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (126-132 East 14th St.), Closed.
STAR (Broadway and 13th St.), Closed.
GERMANIA (147 East 8th St.), Closed.
LONDON (225-227 Bowery), Closed.
PEOPLE'S (199-203 Bowery), Closed.
MINER'S (165-169 Bowery), Closed.
THALIA (46-48 Bowery), Closed.
WINDSOR (45-47 Bowery), Closed.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed.
PARK (393 Fulton St.), Closed.
HYDE & BEHMAN'S (340-352 Adams St.), Closed.
NOVELTY (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed.
UNIQUE (194-196 Grand St.), Closed.
THE AMPHION (437-441 Bedford Ave.), Closed.
STAR (391-397 Jay St., nr. Fulton St.), Closed.
EMPIRE (101-107 South 6th St.), Closed.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed.
GAYETY (Broadway and Middleton St.), Closed.
LYCEUM (Montrose Ave. and Leonard St.), Closed.
BIJOU (Smith and Livingston Sts.), Closed.
MONTAUK (585-587 Fulton St.), Closed.
MUSIC HALL (Fulton St. and Alabama Ave.), Closed.

THE DEATH OF CHARLES R. POPE.

Charles R. Pope died on July 2, at his home in this city, of complicated diseases. Born in Orlishausen, near Weimar, Germany, on Feb. 17, 1832, he came to this country with his parents two years later, the family locating at Rochester, N. Y. Developing an early love of the theatre, he became acquainted in youth with the Dean family, and made his stage debut at the Rochester Theatre, managed then by John S. Potter, as Sir James Blount to the Richard III. of Augustus Adams. Remaining in Rochester for two months, he then toured with a small traveling company and played a season at the Adelphi Theatre, Washington, D. C., whence he came to New York and appeared, on Dec. 25, 1848, at the old Broadway Theatre as Danglar in Monte Cristo.

Excepting terms at Castle Garden, managed by George Holland, and at the Astor Place Opera House, managed by Chippendale and Sefton, Mr. Pope's earlier appearances in this city nearly all were made at the old Broadway, then directed by Alvan Mann. On Oct. 8, 1849, the late C. W. Couldock's American debut occurred at this theatre. During the engagement Mr. Pope enacted the Duke to Mr. Couldock's Othello, Seward to his Macbeth, the Physician in King Lear, and Capacius and the Bishop in Henry VIII. On June 10, 1850, Mr. Pope was seen as the First Bravo in The Inconstant with James E. Murdoch. With Madame Celeste, on Oct. 13, 1851, he played Achmet Bey in The French Spy, and, a month later, appeared as Mordaunt in The Cataract of the Ganges.

He played on March 19, 1852, still at the old Broadway, Sircius to Edwin Forrest's Virginius, and during the succeeding months appeared in many plays of Forrest's repertoire, concluding on May 2, 1853, as Banquo to Forrest's Macbeth. On Sept. 17, 1853, Mr. Pope was seen as Bertrand with Julia Dean in The Belle of the Faubourg, or The Foundling of Paris, followed by Master Waller in The Love Chase. With Forrest again in September and October, 1853, he appeared in many roles, among them being Lord Say in Jack Cade, and Lentulus in The Gladiator. On Dec. 26, 1853, he again played Mordaunt in The Cataract of the Ganges, and on March 13, 1854, was seen as Albany to Forrest's King Lear. With James R. Anderson, on May 27, 1854, he enacted Burnand in King Lear, and on May 29 appeared in the title-role of Faustus, a spectacular production.

On Sept. 4, 1854, Mr. Pope played Salamenes in Sardanapalus at the old Bowery Theatre, and on Sept. 25 began a season at the old New York Theatre as Stukely in The Gamester, being seen later as Cassio and as Antony. Mr. Pope then played engagements in New Orleans and St. Louis, and in 1856 went to the Pacific Coast in the company of Julia Dean. In September, 1857, he joined the Boston Theatre Stock company for leading business, and soon thereafter toured the principal cities with Charlotte Cushman. Engagements followed with Avonia Jones, and then came his first stellar performances, undertaken with considerable success in the West. In Ben De Bar's company he reappeared in St. Louis and New Orleans for three years, and in April, 1861, he married Virginia Cunningham, with whom, in August of the same year, he undertook a successful tour of the mining centres of the Pacific Slope. In August, 1863, this marriage was annulled by a Nevada court, it having been learned that P. C. Cunningham, first husband of Virginia Cunningham, still lived in Australia, where he had been supposed to have died.

Mr. Pope tried a miner's life for a while, but soon returned to the stage at Maguire's Opera House, San Francisco, where also, at the American Theatre, he appeared on Aug. 21, 1862, for the first time in German drama as Charles de Moor in Schiller's The Robbers. Leaving San Francisco in July, 1864, he played a brief stellar engagement in Buffalo, and then came to Niblo's Garden, in this city, under management of William Wheatley, opening on Nov. 21, 1864, as Chateau Renaud in The Corsican Brothers. A few weeks later he appeared as a German star at the New Stadt Theatre, in the Bowery, and on Dec. 23, 1864, played Othello in German there to the Desdemona of Madame Methun-Scheller. On April 16, 1865, he reappeared at Niblo's Garden as Clifford in The Hunchback with Kate Bateman, and then toured extensively for a long time with various stars, chief among his engagements being that with Jean Davenport.

Mr. Pope reappeared in New York on Sept. 5, 1878, at a benefit for yellow fever sufferers given at Niblo's Garden, playing the title part in the fourth act of Richelieu. A month later he revived The Corsican Brothers at Niblo's Garden, enacting the dual roles, following on Oct. 14 in Nick o' the Woods, and on Oct. 21 as Satan in the Kiralfy Brothers' spectacle, The Deluge. At the Grand Opera House, on Dec. 2, 1878, he was seen as Fioretti in Our Boarding House, and soon afterward gave up acting to undertake management, conducting successful theatres in New Orleans and St. Louis. Pope's Theatre, St. Louis, became the most prominent of Western playhouses and continued highly prosperous until destroyed by fire.

Richard Ennis, of this city, long an intimate friend of Mr. Pope, has sent to THE MIRROR the following record of his career in St. Louis:

"After he first went to St. Louis as leading man and manager for Spalding and Rogers, of the Olympic Theatre, he remained for many years, supporting all the leading stars of the period. In addition to his other work, he directed the stage and office management. At one time he was a partner in the profits of the Olympic Theatre, which for some time was profitable. Owing to disagreement with Charles Spalding, son of Doctor Spalding, so long of the firm of Spalding and Rogers, the circus managers, Mr. Pope went starring through the Western country in his version of Samson, in which role competent critics pronounced him second only to Salvini. He played also Othello, King Lear, and Richelieu, in which he favorably compared with the best actors of the period. Relinquishing his tour, he was induced to return to St. Louis. With slender means, but rare tact and financial ability, he built Pope's Theatre, which he managed and controlled for many years with great satisfaction to the general public. His keen judgment as a business man was strikingly exemplified in the selection of a location for Pope's Theatre. It was at the corner of Ninth and Olive Streets. In a few years the United States Custom House and Post Office was located in the neighborhood, and the property on which Pope's Theatre stood, about ten years ago, was bought by a real estate syndicate, for a fabulous sum. Together with able management in theatrical affairs and the enhanced value of the lot on which the theatre stood, Mr. Pope was left with an independent fortune. This should have been sufficient to support himself and family in affluence had he not invested heavily in mining stocks, which, after holding on a declining market, swept away most of his fortune."

In September, 1889, Mr. Pope retired from business life and accepted an appointment as United States Consul at Toronto, Can., under President Harrison. Since that time he had devoted his attention largely to politics and had proved an accomplished orator during the campaigns of the Republican party. His last public appearances were made at the Bijou Theatre, Brooklyn, May 16-21, 1898, when he played with Edmund Collier, Eben Plympton, and Mary Shaw in a legitimate repertoire.

Funeral services were held last Wednesday from Mr. Pope's late residence. The pall bearers were Robert G. Ingersoll, William Winter, William F. Owen, Nicholas Fish, Charles Abbott, and Hiram Hitchcock. The ceremony, which was private, consisted simply of an address by John L. Elliott, of the Society for Ethical Culture. There were messages of condolence from Joseph Jefferson, A. M. Palmer, Augustus Thomas, Joseph Brooks, and others. The remains were cremated at Fresh Pond, N. Y. A widow (his second wife, a sister of Barney McCauley), two daughters and two sons survive.

MARY SHAW'S ADDRESS.

Mary Penfield, well known to the profession, sends to THE MIRROR the significant part of the speech that Mary Shaw delivered on June 29 at St. Martin's Town Hall, London, before a very large and distinguished audience. Mrs. Kendal was in the chair, and feeling that Miss Shaw was a stranger introduced her in a happy little speech.

"The lady that is to address you," said Mrs. Kendal, "comes from across the water, from a beautiful country where they know the full meaning of the word enthusiasm. I want you as Englishwomen to show that we know how to enthuse." Whereupon Miss Shaw, coming to the front of the platform, had a reception she must indeed have been proud of.

The day of "The Drama" opened with an address from Genevieve Ward. Then a few words were spoken by Mrs. Beerbohm Tree. Miss Shaw's address however, was the feature of the day, and was delivered in such an admirable manner as to move her auditors to a great state of enthusiasm.

As Miss Penfield was leaving the platform she was followed by the only gentleman who sat among the distinguished ladies of the Women's Congress. He was the Earl of Aberdeen, and he specially requested Miss Penfield to present him to Miss Shaw that he might thank her for her scholarly address upon the drama. His lordship said that in such a short space of time—ten minutes—Miss Shaw was to be congratulated upon convering the ground in such a thorough manner. Miss Shaw is now being entertained by the most distinguished Londoners, and is thoroughly enjoying her visit. As Miss Shaw holds a prominent place among New York club women and her sister players, the part of her address that follows, on the subject of "The Stage as a Field for Women," will be read with interest:

"I am honored that your committee should have thought of me as one who has any particular message to bring. And am very grateful to breathe in the inspiration of this wonderful assembly of earnest women, whose reports of woman's skill and achievements will send us back to our individual work with renewed courage. But the best and most lasting influence of this coming together is the proof it emphasizes that women are advancing by leaps to a state of universal love and sympathy with all women. To-day millions of women are interested in everything that woman works and strives for as part and parcel of our common womanhood. It is the uplifting of this splendid thought that makes it my duty to tell you some things about the drama as a field for women. To measure the power and scope of the drama you must go back to the beginning of civilization for in lineage and achievement it is an aristocrat among the fine arts. There stand its kings in deathless majesty, Sophocles, Dante, Molière, Racine, Goethe, and great Shakespeare. Its empire, the world; its throne, the human heart. The best literature of every nation is its drama. It has caught and fixed forever, in classic form, the finest expression of every tongue.

"And yet for long periods during many centuries the drama was an outcast among the arts. We must understand this before we can appreciate the conditions that have surrounded it as a profession. Its influence for good or evil has always been as powerful as that of its parent, religion. For the drama is the child of religion. The temples were the first theatres, the chancels the first stage, priests the first actors, and worshippers the first audience. The word theatre was coined by Plato from the Greek word signifying God. The theatre was invented by the fathers of the early Greek church to teach in dramatic form the truths of religion. The more the people hung spellbound on stage representations they could understand, that awed and entertained them and made deeper and more lasting impressions than symbolic services in foreign tongues, the more they clamored for the drama. And the more concession was made, the more exacting they grew, till they finally demanded professional actors and a permanent stage and plays depicting humanity instead of gods. Then began the trouble between the pulpit and the stage. The church, envious of the popularity of the stage, turned against its own child and denounced it. The child, embittered by attack, went wildly forth on its own unlicensed way, and so arose a modern drama with all its good and all its evil.

"There is no need to go over the long, sad story of misunderstanding and persecution only to note some final facts that may intelligently account for some of the disabilities of the present drama. As far as the stage was concerned it was a hopeless battle, for the church then controlled the state, and through the channels of civil and ecclesiastical law drove the poor player to ruin. The actor was denied the rights of citizenship, his property was confiscated. In life he was entirely outside the pale of the law, and in death he was refused burial in consecrated ground. And yet the drama lived on and people went upon the stage. But what kind of people? Just the sort you would expect. The vagabonds and outcasts—those who had nothing to lose—and the glorious art was reduced to extremity. It was somewhere just after the reaction brought about by the genius of Elizabethan dramatists, that women appeared for the first time upon the stage. Consider how undesirable a profession the stage was at that time, and add to that the offense against propriety committed by a woman who spoke on a public stage. In the very nature of things these first women of the stage could not have been model women of their times. But although they were no saints, they must have been fearless martyrs, and so on this distant, happy day of women's rejoicing in freedom and opportunity I pledge them. Here's to the early women players, the first professional women [this point was interrupted with one of the most enthusiastic outbursts of applause of the afternoon]. Let us never forget that it is to those women, first in their art, whether good or bad, who suffered and persisted, that we owe the present happier conditions of women on the stage. Day by day a finer sense of justice is being developed toward the drama, and a broader sympathy with its children, the players. Reflect that the actress lives the same daily life of affairs that you do, but when night comes and your relaxation begins, her most exhausting labor commences. Sick or well, happy or unhappy, inspired or dull, she must yield up body, heart and soul to her work. Only those can last who have strong, harmonious natures.

"It may not be amiss to consider some statistics of the theatrical profession. It is not as extensive a profession for women as many perhaps think. In America, for instance, there are only about 3,000 women employed on the stage. There is almost a universal idea that actresses are paid better than other professional women. This is doubtless true, but the expense of dressing is very great, and it is a question whether the possible savings average up as well.

"It is the greatest triumph of the stage today and the best proof of its sterling worth, that despite centuries of persecution and degradation it enjoys a popularity that is accorded to few other institutions; that among its patrons it counts the best society and most gifted minds; that European governments vie with each other in dedicating to it their finest squares and noblest buildings, and contribute hundreds of thousands annually from their treasuries toward the support of the legitimate drama and opera. It is a tardy debt now being paid to the stage for priceless services rendered. The world is all the better for every good actor who has lived and played. To thousands of weary and despondent the stage has been a solace; to thousands of overworked it has been the best recreation. To thousands of uninformed and unrefined it has been almost their only educator and polisher. To thousands who had gone wrong, or were sorely tempted, it has been an admonisher. Deeds are more forcible than words, examples more powerful than precepts. Many can listen unmoved to descriptions of their secret vices who tremble to see them enacted on the stage. Shakespeare knew 'The play's the thing wherein to catch the conscience of the king.'

"You will realize how powerful a factor the stage is for good or evil. The fate of the drama is in the hands of the people. It will perform what is required of it. Only such plays and players as your patronage makes profitable can keep a footing and succeed. There is an axiom in my profession that the most successful plays and players are the ones that please women. The plays that solely please a man are but short lived. When you are inclined to criticise the stage ponder over this thought a little. It is a truth pregnant with meaning for women, and if you take this seed thought with you to your several homes and keep it in your minds during all your relations with the stage and its people, it will finally rouse, perhaps, some new and strange convictions as to woman's influence and responsibility toward the drama. And you will be able to judge intelligently as to the helplessness of your sister-player and the power of your sister-auditor. That may be the beginning of untold benefit and great mutual helpfulness."

IN SUMMER PLACES.

Among the professionals in the theatrical colony now summering at Cape Elizabeth, Portland Harbor, Me., the home of Bartley McCullum's Summer theatre, are Mr. and Mrs. Stephen Wright, Mr. and Mrs. James W. Bankson, Mr. and Mrs. J. W. Armstrong (Helen Robertson), Robert Wayne, T. M. Reynolds, James Horne, Lynn Pratt, A. J. Stuart, Lisle Leigh, Beatrice Ingram, Genevieve Reynolds, Minnie Halsey, Carrie Laurelle, Mabel Talliaferro, and Bartley McCullum. The colony is located on an extremely picturesque part of the Cape. There is a fine beach and good fishing, bathing, and boating, all of which are taken advantage of daily.

W. H. Van Etten, E. J. Hall, Lillian Dean, and Ada Sherman are spending their vacation on the banks of the Cumberland River, sixty miles above Nashville, Tenn.

Helen Lothrop, after resting at Mattituck, N. Y., sailed last Thursday for Europe, where she will study during this month and next.

Nellie Pierce, Helene Herbert, W. D. Stone, Charles Herbert, and Herbert Jones are at Asbury Park for the Summer.

The Holden Comedy companies, Nos. 1 and 2, are spending the Summer in their cottages at Lake Manitou, near Rochester, Ind.

Mary Hampton has gone to her home at Rockport, Mass., for the Summer.

Mr. and Mrs. J. Paul Montgomery (Babe Hollywood) are spending the Summer at Bath Beach, N. Y.

Louise and Amy Muller are spending the Summer months at Asbury Park, N. J.

T. W. Dinkins, after a three weeks' sojourn at the Isle of Hope, Ga., will return to New York to arrange the affairs of Kelly's Kids, the Bon Ton Theatre, Jersey City, and Robie and Dinkins' Utopians and Knickerbockers. He has had a most pleasant time in fishing and alligator shooting.

Frank Hill, having closed his season of thirty-five weeks with A Bachelor's Honeymoon, is resting at his home in Keytesville, Mo.

Lon Blanden and Katherine Rober have gone to Edinboro, Erie County, Pa., until the opening of their season.

Rose Eytinge will be found at Atlantic City, N. J., during the hot spell.

Myrtle May is visiting her relatives in Chicago. She will return to New York in August.

Fannie Denham Rouse will spend her Summer vacation as heretofore at Mountain Dale, Sullivan County, N. Y.

Will West, of Dear Old London fame, is spending the Summer at Crescent Beach, Mass., the guest of Mr. and Mrs. Happy Ward and Mr. and Mrs. Harry Vokes.

Harry M. Blake spent two weeks at Portchester, N. Y., the guest of Addison Pitt.

Thomas W. Ryley is summering at Far Rockaway, L. I.

Jack Lodge spent the Fourth of July holidays with Burt G. Clark at Rockville Centre, L. I.

Phyllis Young is making East Walpole, Mass., her Summer home.

Manager F. W. Stair has rented a cottage at Hamilton Beach, Ont., where he is spending the Summer.

Helen Blythe is spending the Summer at Asbury Park, N. J., where she entertains her friend royally.

Mr. and Mrs. Max S. Witt (Margaret Gonzalez, have gone to Pearl River, N. Y., for a few weeks.

Ollie Lowe is spending a few weeks with friends at Rutherford, N. J.

Mr. and Mrs. H. R. Hanlon (Helene Salinger) have gone to Little Ferry, N. J., for the remainder of the Summer. They will return to town next month to rehearse with Fisher and Carroll in Edgar Selden's new farce, The Lobster.

Mr. and Mrs. Henry Clay Barnabee will rest at their Summer home in Maine

Frank J Keenan and family are at their home, Winthrop, Mass, for the Summer.

Christie McDonald will summer at her home in South Boston.

Ward and Vokes have arrived at Crescent Beach, Mass., for the remainder of the Summer.

Edgar L. Davenport has been at his home, Roxbury, Mass. He will succeed Jack Mason in The Christian next season.

H. A. Clapp, dean of the dramatic critics of Boston, sailed for Europe last week.

S. K. Hodgdon has gone to Old Orchard Beach, where he is to have a vacation of a month—the first one that he has taken in eleven years.

Alice Burns is spending the Summer in Roxbury, Mass., and is proving herself an expert wheelwoman.

Julia Arthur is still resting at her Summer home on Lower Brewster Island, Boston Harbor, and is completing arrangements for her production of Plus que Reine.

C. Blanche Rice is passing the Summer at her home in the Boston suburbs.

Fred E. Pond, business-manager of the Boston Theatre, will rest at his attractive Summer home, Bridgton, Me.

Mr. and Mrs. Howard Gould started last week from Winthrop, Mass., for a yachting cruise to Boothbay, Me.

Marion Manola and her daughter, Adelaide, are at Winthrop, Mass.

Mr. and Mrs. Reginald Roberts will sail for Europe on Aug. 5.

Madame Eugenie Pappenheim will go this week to the Berkshire Hills, and will spend part of her vacation with friends in the Catskills. In August she will visit the White Mountains, returning to New York early in September. Madame Pappenheim has just closed a very busy season.

Jeannette Dupre Watson, after visiting her mother in Brooklyn, has gone to Pennsville, N. J., for two weeks.

Veva M. Conway is resting at her home in Troy, Kan.

William C. Andrews will spend his vacation as usual at Asbury Park, N. J.

Harry W. Bell is spending the Summer at Arkansas City, Kan.

Charles B. Middleton is visiting his parents at Chattanooga, Tenn., and will come to New York early in August to rehearse for the Mabel Paige company.

W. F. Canfield is spending his vacation in Detroit, Mich.

Gussie Gardiner is spending a part of her Summer's vacation at Matituck, N. Y., enjoying swimming, driving, wheeling, boating and clam-bakes.

Eugene Shakespeare will summer at Minneapolis and Duluth, Minn., and West Superior, Wis.

Warren G. Richards is resting at Alma, Mich.

Mr. and Mrs. George Conway are summering at Atlantic City, N. J.

W. E. Horton sends these notes from Mt. Clemens, Mich.:

During the past week the following professionals have arrived at this resort: Eddie Garvie, Mollie Thompson, L. C. Teller and family, Annie Hill, Frank King, James T. Kelly, Mlle. Marguerite, Joe Welch, Ada Demar, Bernard Dyllyn, Jack Bernard, Rosa Bernard, Louis F. Felt, Henry Shumer, Judy Neustadter.

W. E. Hines and Earl Remington left for Chicago on Friday last. They play a week at Ferris Wheel Park.

The glorious Fourth was celebrated in grand style by the actors' colony. The sunrise gun was fired by J. T. Kelly, and the Declaration of Independence was read by Charles A. Mason. The day was given up to ball playing, bicycle racing, and a lawn party at the Cameron Cottage in the evening, at which all the theatrical folks in town were present. A grand display of fireworks finished an enjoyable day.

THEATRES AND ROOF-GARDENS.

American Roof-Garden.

"Jess" Dandy, Caron and Herbert, and the Clerise Sisters hold over from last week. The newcomers are McIntyre and Heath, comedians; Elizabeth M. Murray, comedienne; Alice Hanson and Gussie Nelson, serio-comics, and Hilton, the juggler.

Tony Pastor's.

William Frederic, assisted by Flora Staniford, Eva Westcott, and Walter McCullough, presents for the first time on any stage a comedietta called Dr. Bird, written by Katherine Stagg. The others are Ben Harney and Edith Murray, rag-time duo; Irene Franklin, comedienne; Lawrence and Harrington, sketch team; Franciola Sisters, serio-comics; Barr and Evans, comedy duo; Charles Robinson, Irish comedian; Jordan and Welch, Hebrew comedians; Conditt and Morey, sketch team; Beeson and Lulu, dancers; John and Lillian Black, comedy duo; Belle Hathaway's monkeys, and the American vitagraph. Tony Pastor sings every evening.

Hammerstein's Venetian Terrace.

The bill includes Morris' pony circus; Dadigos, the herculean Cossack; Johnson Brothers, bicyclists; Bartho, danseuse; Belle Davis and her pickaninnies; Gautier, expert horseman; the Four Nelson Sisters, gymnasts; Astarte, aerial gymnast; the Two Esquimalos, wire performers, and Miller's auto-humano ladies' orchestra.

Keith's Union Square.

The stars of the bill are Kara, juggler; Gilmore and Leonard, Irish wits; Edward M. Favor and Edith Sinclair, comedy duo; Louise Gunning, singer of Scotch ballads; the Nawns, comedy duo, and Frank Munroe and company in One Wife Too Many. The others are Curtis G. Morse, monologist; Linton and McIntyre, comedy duo; the Cosmopolitan Trio, the Levinos, Maud Meredith, the Four Florences, Keno and Welch, and John H. W. Byrne. The biograph is retained.

Aerial Magnolia Grove.

Fay Templeton makes her vaudeville debut in a specialty prepared for the occasion. Maude Courtney, who sings the old songs, makes her first appearance on this roof, and Cissie Loftus and Bessie Bonehill continue their engagements. The others are Mlle. Lotty, Walton's monkeys, Kelly and Ashby, the Eight Phaseys, the Ronay Sisters, the Tiller quartette of dancers, the Sisters Belle, who make their American debut; Mlle. Erna's dogs, La Petite Adelaide, the Miles-Stavondale Quintette, Bruno and Gehrue, Newhouse and Ward, Walter Stanton and Charles Walon, Carmelita and Signor Rafael, the Manhattan Trio, and William English. The ballets are continued.

Proctor's.

Frederick Hallen and Mollie Fuller, in His Wife's Hero; Musical Dale, musician, and Maud Amber, coon song vocalist. The others are Sankey Brothers, contortionists; Falk and Lillian, song illustrators; Alex Kearney, French-Canadian monologue; Le Roy R. Stoddard, lecturer; Chandler and Ricci, Celtic sketch; Masse, clown juggler; Daly and Devere, in The Servant-Girl Question: De Baer, magician, and Jack Marshall's Quintette.

Palace.

The stars of the bill are Willis P. Sweatnam, in his monologue, and George Henry Trader and company, in Oscar's Birthday. The others are the Casino Comedy Four, vocal comedians; Avon Sisters, duetists; Hooker and Davis, cake walk champions; Freeze Brothers, tambourine experts; the Goolmans, musicians; Barney and Dick Ferguson, Irish knockabouts; Blanche Ring, coon songs; Six and Gedney, banjoists; Marian G. Eils, soap sculptress, and views on the stereopticon.

Grand Central Palace.

The roof-garden bill includes Harry Le Clair, the Stewart Sisters, Post and Clinton, the Renos, Silbor and Emerson, Fish and Quigg, the La Velles, and Fostelle and Emmett.

Casino Roof-Garden.

The bill includes Cross and Holden, Lola Bigger and Minnie Dreher, the De Valls, Williams and Hood, William English, Pilar Morin, the Phaseys, Jordan and Welsh, Alma Doerge, and Annabelle Moore. The Maid in the Moon, by Richard Carle, will be presented on July 17.

Koster and Bial's.

The bill for the roof-garden includes Kitty Mitchell, comedienne; the Passparts, eccentric dancers; Mlle. Irene and her dog; Florrie, wire performer; Romalo Brothers, head balancers; the Tanakas, Japanese jugglers; the Rexos, roller skaters; Mr. and Mrs. Tobin, musicians; Couture Brothers, acrobats, and the Hungarian Band.

Madison Square Roof-Garden.

Alexandra Martens, the sharpshooter, makes her American reappearance, assisted by Nellie Hanlon. The bill also includes Eckert and Berg, James Richmond Glenroy, Georgie Bryton, Annie Lloyd, Ruth White, Arlington Sisters, the Golden Gate Quartette, Isham's Octoroons, and Grace Leonard.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Beatrice Moreland was seen for the first time here in the farce Taming a Husband, written by Michael Morton, which was done in this city several months ago by another actress. Miss Moreland's brilliant methods, vivacity and cleverness infused new life into the sketch, which is really one of the best ever seen in vaudeville. It tells the story of a society woman who is neglected by her husband, who prefers to spend his evenings playing poker to paying attention to her. She takes him to task and succeeds in arousing his jealousy. He grows desperate and decides to take poison. She cleverly substitutes a harmless powder, and when he has swallowed it and imagines that he is at the point of death, gets him to acknowledge that he has been in error and that if he should recover that he would treat her more kindly in the future. She then explains that he has not been poisoned, and the curtain falls on a happy finish. The part of the wife fits Miss Moreland better than any she has so far essayed in vaudeville. It gives her more opportunity for really good acting than any other sketch in which she has appeared, and that she took full advantage of the opportunity was proven by the generous applause and laughter which greeted the comedy situations and the bright lines. Edward Poland, Miss Moreland's new leading man, was excellent as the husband. He is a good actor and got everything possible out of his part. The stage setting and accessories were very pretty. Bonnie Thornton presented her new monologue specialty for the first time at this house. The regular patrons, who had not heard of the change, were much shocked when they saw the comedienne without her short skirts and her baby wig. She was dressed in a long skirt of the latest fashionable cut, with a wonderful hat and a still more astonishing lace collarette, and the ladies enjoyed a treat in watching these little details as Miss Thornton began to give her views on various subjects. Her new act pleased her old friends and she was warmly applauded. Linton and McIntyre presented one of the brightest little sketches ever seen at this house. It goes with snap and vim from beginning to end, and was really one of the most pleasing features of the bill. Miss McIntyre, a young girl, who is evidently a beginner, is as sweet and refreshing as the flowers that bloom in the Spring. She is extremely bright, has a wonderfully magnetic manner, and knows how to deliver lines so that the greatest possible effect may be gotten out of them. If she improves as she goes along and fulfills the promise that she is making now, there are no heights to which she may not aspire. Her partner, Linton, is a very clever young man, and they make an admirable team. McWatters and Tyson were seen again in their noisy but effective sketch, Scenes in a Dressing-Room. They have added several new comedy touches and some new music, and the sketch goes better than ever. Ellsworth and Burt played a return engagement in their own comedietta, Domestic Pets, which is full of laughs. They were assisted by Charles Ludwig, the ever-useful property-man-actor. Grace Leonard, a dashing soubrette, with good taste in clothes, sang several up-to-date songs with great success, making a quick change from a mannish walking suit to a pretty short dress of pink silk. Maud Detty and Edith Murray, two expert buck and wing dancers; Harry Walters, who is decidedly clever in Hebrew characterizations; Maxwell and Dudley, Richmond and Clements, and the Tanakas were also in the bill. Mr. Pastor met with his accustomed success in his parodies and comic songs. The American vitagraph showed pictures of two men giving an imitation of the Fitzsimmons-Jeffries fight. The pictures proved interesting to those who follow up the doings of the men who make a living in the "square circle."

KEITH'S UNION SQUARE.—Harry Woodruff, the young comedian of the Lyceum Theatre Stock company, made his reappearance as a vaudevillian last week, and scored a genuine and deserved success in a farcette called Two Artists and a Model, written for him by George Ade, that wonderful young genius who created a new dialect in "Artie," and who supplies reams of original matter to the columns of the Chicago *Record*. Mr. Woodruff has profited by his experience of last season in vaudeville, when he discovered that bright, novel sketches, with a little music and singing, are more apt to win the favor of the patrons of vaudeville than one-act plays with intense heart-interest. So he got Mr. Ade to construct this sketch, which is thoroughly delightful, partly owing to the fine material supplied by Mr. Ade and partly to the finished acting of Mr. Woodruff and his associates, Melville Ellis and Mabel Dixey. The scene is laid in an artist's studio. Mr. Woodruff is seen painting at an easel, while Mr. Ellis is running his fingers lightly over the keys of a grand piano. Their conversation turns on the craze for vaudeville and rag-time music. Mr. Ellis starts the accompaniment to "You've Got to Play Rag-Time," which Mr. Woodruff sings with much spirit, keeping at his work on the picture all the while. Then they chat of grand opera and Mr. Woodruff confides to his friend that he has a little burlesque on the methods of grand opera singers, which he would like to try. The music is produced and Mr. Woodruff does Mr Ade's work full justice. He impersonates the various characters, and the chorus, who are supposed to be residents of a flat which has caught fire. They inform each other with much repetition that there is a fire and that if they do not hasten out they will all be burnt up. The best known arias from different grand operas are used, and the effect is pleasing and amusing. Mr. Woodruff surprised everybody by the strength and sweetness of his singing voice, and there is no doubt that if he took a notion he could shine brilliantly in musical comedy, and would push Cyril Scott hard for the honors. To return to the sketch, when Mr. Woodruff has finished his little burlesque, Mabel Dixey appears. Mr. Ellis disappears into the next room to assume a disguise and Mr. Woodruff and Miss Dixey proceed to have a little chat about nothing in particular. Mr. Ellis returns, made up as Paderewski, and proceeds to play a selection from Lohengrin. He did this so well that the audience demanded an encore. When he has finished Mr. Woodruff sends him out for some beer, which he brings in a glass pitcher, and the three sit down to a chafing dish luncheon. Mr. Ellis is requested to oblige with a rag-time song, and he sings "Mesmerize Magee" very cleverly indeed. The curtain falls on a lively finish, in which Miss Dixey does a very pretty dance, while all three join in singing a rag-time refrain. Mr. Woodruff is to be congratulated on his perspicacity in discovering just what vaudeville patrons want; then getting the right man to supply the material, and last, but by no means least, presenting it in so acceptable a fashion. Rose Melville and her clever assistants finished their long and successful engagement, which has been the most remarkable one ever played over the Keith circuit. The laughter and applause were as plentiful last week, as they were during the first week of her engagement, and there is no doubt of the fact that Miss Melville has firmly established herself as a New York favorite. Dainty Laura Denio made her usual hit, and Francis Denton and Richard Ridgley were also excellent. Charming Louise Gunning, with her pretty golden hair, her magnetic smile and her bird-like voice, completely captivated every one with her rendition of Scotch ballads. Miss Gunning's high notes are really remarkable, and she produces them with an ease and freedom from the effort that is delightful. George W. Day, in his blackface make-up, made his first appearance here since his successful Western trip. His monologue and songs are entirely new and up to date, and he made the hit he always does. Mr. Day is a hustling, painstaking performer, and he deserves the success he has made. Waterbury Brothers and Tenny were amusing and clever in their musical comedy act. Mattie Vickers and Monroe and Hart made their first appearance here in a sketch called Masquerading, which was put together for the purpose of allowing the players to introduce their specialties. Miss Vickers was as full of life as ever, and her work made its usual good impression. Her companions did some neat dancing. Hal Merritt's pantomime, Luncheon at 2, with its many imitations, was one of the most enjoyable features of the bill, which also included the biograph, G. O. Hornberger, the skating Rexos, Lavender and Tomson, C. C. Blanchard, Eldora and Norine, Claude Thardo, and the stereopticon.

MADISON SQUARE ROOF-GARDEN.—Josephine Sabel was the bright particular star. Her songs were the feature of the entertainment, and she aroused her hearers to unusual enthusiasm for a roof-garden gathering. The Twin Sisters Hale sang several coon songs fairly well. Amorita and Mazie King, both excellent dancers, made decided hits. Edwin R. Lang gave his familiar monologue, and Jesse Miller played some selections delightfully on the cornet. Smith and Campbell, Snyder and Buckley, and Haines and Pettingill furnished much amusement in various ways. Ruth White sang "Honolulu" and other songs sweetly. The ballets, the Awakening of the Cornstalks, and the Croupier divertissement were continued from the previous week, as well as the Amazonian march and Isham's Octoroons

AMERICAN THEATRE ROOF-GARDEN.—This attractive resort opened on July 1 to large attendance. On July 3 the complete bill for the week began. Jess Dandy, in his hugely humorous Hebrew impersonations, was the bright particular hit. His familiar parodies all went with roars of laughter, and a new one, "I Don't Want to be the Iceman," instantly captured first place. Mr. Dandy is not only a real humorist, but he sings uncommonly well with delightfully distinct articulation, which means a lot on a roof. Caron and Herbert scored their customary success with time-honored acrobatic act, which was funnier before so much needless shouting was put in. Fox and Foxie were next in order of favor. Mr. Fox introduced some capital tricks by his sagacious little dog partner, and did a few able stunts of his own. Grace Vaughn sang three songs in acceptable fashion, while Grace Sherwood and May Duryea sang somewhat less effectively. One of this team had a "drunk" song that didn't belong in a bill labeled "polite variety." The same objection applied more forcibly to a large share of the vulgarity dispensed by Williams and Adams, part of whose turn at least suggested that the manager must have been away. It was utterly unfit for any audience that included ladies, and would hardly have been tolerated at a "stag." The Clerise Sisters, the Symphony Ladies Quartette, and a Faust ballet from the French opera company of New Orleans, with Mlles. Bartoletti, Baseggio and Prager as premieres, completed the bill. Business was good. The enjoyment of many spectators might be increased if an upright piano, which obscures the centre of the stage, could be done away with and the bill were arranged without a musical number after nearly every act, a process of prolonging things which becomes very tedious.

AERIAL MAGNOLIA GROVE.—Bessie Bonehill made her roof-garden debut last week, and scored a decided hit in her neat and entertaining specialty. She is sorely in need of new songs, however, as the ones she is using have been worn threadbare by frequent repetition. Cissie Loftus continued her remarkable success, and, although she goes on at midnight, the crowd waits patiently and applauds her vigorously. She introduced a new imitation of Josephine Sabel last week, which made a big hit. She has caught the gestures, voice and mannerisms of the vivacious Sabel to a dot. Mlle. Alexa, a prima donna soprano, sang some arias very nicely. Others who contributed to the pleasing programme were the Miles-Stavordale Quintette, the Midgeleys, La Petite Adelaide, the Beaumont Sisters, the eight Phaseys, Walton's monkeys, Mlle. Loy Lotty, the Tiller Quartette of dancers, who did a neat skipping rope dance; the Ronay Sisters, Mlle. Erna's musical dogs, Christopher Bruno and Mayme Gehrue, Walter Stanton and Charles Walton, Newhouse and Ward, who did a remarkably good bicycle act; the Manhattan Trio, William English and Addie Cook, and the Les Talkas. Carl Marwig's new ballet is a great improvement on the first one he put on, and the pony ballet, which closed the entertainment, as usual, had to be content with "rubberneck" attention from the audience, which is always on its way to the elevators when the little English girls come on. It is not the fault of the "ponies," but it is always nearly one o'clock in the morning when they do their specialty, and the spectators feel that they have had more than their money's worth by that time Max Gabriel led the band with his accustomed skill.

KOSTER AND BIAL'S ROOF-GARDEN.—Vivacious Josephine Sabel carried off the honors here last week. Her gingery method, fine voice and excellent selection of new and bright songs always insure her a hearty welcome and plenty of applause. Maude Nugent also came in for a fair share of attention, and her efforts were received with marked approval. A dashing pair of soubrettes are Hanson and Nelson, who know how to execute intricate dance steps with neatness and despatch. The Passparts made a hit in their eccentric dances. They are artists in their line. Farnum and Seymour did some good acrobatic work on the comedy order. A pleasing gymnastic act was presented by Arras and Alice. Arthur Amsden made a hit without half trying, in his musical specialty. Ethiopian songs and dances by Johnson and Dean, singing by the Trocadero Quartette, acrobatic dances by the Franchonetti Sisters, and songs by Hyberta Pryme, were the other features of a satisfactory bill.

PALACE.—Frederick Hallen and Mollie Fuller were the headliners here last week and succeeded in raising any number of laughs with George M. Cohan's farce, His Wife's Hero. Stuart, the male Patti, was second on the list, and made a first-class hit with his songs, rendered as he alone can do them. Maude Amber, a newcomer in vaudeville, scored a decided success in singing some new coon songs. She has magnetism, a pleasing personality and considerable unction, and will undoubtedly increase in popularity as the weeks go by. Bogert and O'Brien were very amusing in their musical comedy skit. The Eldridges did some smart work in the "real coon" line, and the Four La Mothes were excellent in their bar act. The others were the Reillys, the Backnells, McLean and Hall, Ricci and Chandler, and Hal James. Timely topics were shown on the stereopticon.

PROCTOR'S.—Willis P. Sweatnam headed the bill and, of course, kept his hearers in the best of humor by his involved and rambling narratives. His popularity remains undiminished. Lynch and Jewell exerted themselves to entertain and were successful. The knockabout act of Barney and Dick Ferguson won many laughs. The Twin Sisters Avon sang delightfully and won encores. The Casino Comedy Four combined singing and fun in equal proportions. Songs and dances by Ely and Harvey, songs by Saxon and Brooks, musical specialties by the Three Westons, coon songs by Laura Comstock, smoke pictures by Mr. and Mrs. Stuart Darrow, magic by Lorett, Irish jokes by Barrett Brothers, figures in soap by Madame Eils, the art views, and Fred Watson were the other features of the bill.

HAMMERSTEIN'S VENETIAN TERRACE.—The star attraction was Charles M. Murphy, whose claim to fame rests on the fact that he rode a mile in less than a minute behind a locomotive. He gave exhibitions on a home trainer and was applauded. Good turns were supplied by Bartho, Gautier, the Nelson Sisters, Belle Davis and her baby Filipinos, and others.

ANOTHER BIG STAR IN VAUDEVILLE.

EDDIE GIRARD.

Another recruit from the ranks of the legitimate, or rather a genuine vaudevillian, who is returning to his first love is Eddie Girard, whose picture appears above. Mr. Girard has a new sketch from the pen of Alf. Hampton, in which he will be ably assisted by Jessie Gardner. The title of the sketch, The Soubrette and the Cop, gives assurance that he will be seen to advantage in the character made famous by his work in Natural Gas.

Mr. Girard has been well and favorably known for many years as one of our very best eccentric comedians. His work is quaint and original, and he may be counted on to make a good impression in vaudeville.

There is already a big demand for his services. His bookings are being attended to by Wilson and Smith and Robert Grau.

A MIXED UP AFFAIR.

The management of the Montreal Arena company wrote THE MIRROR recently, complaining that they had contracted with James F. Byth, of New York, for the appearance in Montreal of the Too-Zoon-In Arabs, seven in number, and that only four men arrived, one of whom was not an Arab. The management was embarrassed, as they had advertised the feature very heavily. Mr. Byth explained that the fault was not his, but Sie Hassan Ben Ali's, the latter having promised to send men from where he was playing in the West, to make up the troupe for Montreal.

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Remember, this was before Chas R. Sweet ever used a piano in his act.

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BERT HOWARD,
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1899—SEASON—1900

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CELEBRATION AT ELMHURST.

The theatrical colony at Elmhurst, L. I., celebrated the Fourth of July with a great hurrah. John T. Kelly fired a cannon at sunrise, while Mrs. Fred Hallen hoisted the Stars and Stripes on a new liberty pole erected on the lawn in front of the country club house. A big clam bake was served during the afternoon, and appropriate music and speeches were a feature of the occasion.

Among those present were Mr. and Mrs. Tony Pastor, M. and Mrs. John T. Kelly, Mr. and Mrs. John F. Moore, Mr. and Mrs. John Russell, Wolff Falk, Katherine Lynyard, Mr. and Mrs. Frank Ehret, Mr. and Mrs. Louis Wesley, Mr. and Mrs. Louis Miron, Mr. and Mrs. Harry Kelly, Mr. and Mrs. Edgar Smith, Amelia Summerville, Max Eugene, Mr. and Mrs. Nick Bidwell, Mr. and Mrs. Harry Rose, Mrs. Anna Gould, Mr. and Mrs. Jack Slavin, and Mr. and Mrs. Clarke.

VIVIAN CLERISE MARRIED.

The friends of Vivian Clerise, of the Clerise Sisters, were greatly surprised at the announcement of her marriage to Karl Weixelbaum.

The marriage took place about a month ago, and the contracting parties intended keeping it a secret for some time. The news leaked out, however, and Miss Clerise is now kept busy receiving congratulations. The happy couple met when both were members of A Spring Chicken company, in the early part of last season. Mr. Weixelbaum was the leader of the orchestra, and his graceful movements with the baton won the heart of the susceptible soubrette.

Mrs. Weixelbaum will retain the name of Vivian Clerise for stage purposes.

A JOLLY CROWD.

The Knockers' Rest Club, made up of vaudeville performers who are spending the Summer at Fair Haven, N. J., intend to have a very jolly time during their vacation. They own four boats and three bathhouses and have just bought a new sailboat, which they have named the *Elk*, as most of the club members are Elks. The roster of the club contains the names of Mr. and Mrs. Harry Blocksom (Annie Hart), Mr. and Mrs. Frank D. Bryan, Mr. and Mrs. Charles Nelson, Mr. and Mrs. Eugene Wellington, Phil Sheridan, Mr. and Mrs. Al. Stinson, Mr. and Mrs. Eugene Kennedy, Mr. and Mrs. William Vidocq, Mr. and Mrs. Frank Evans, and Mr. and Mrs. Tom Morrisey.

A NEW ORGANIZATION.

Mildred and Rouclere have signed a five years' contract to appear under the management of John M. Hickey, and will begin their first season under this arrangement on Sept. 25, at Norfolk, Va. Their performance is said to be one of the most remarkable ever seen in the line of illusionary entertainment and fantastic comedy. George Wilson, the minstrel star of "waltz me again" fame, has been engaged as an extra attraction with the company. The engagement is regarded as an important one by managers who know of Mr. Wilson's extraordinary drawing powers in many parts of the United States.

COHAN-LEVEY.

A telegram received at THE MIRROR office yesterday from Joseph F. Vion, dated Atlantic City, states that George M. Cohan and Ethel Fowler Levey were married yesterday (Monday) at St. Nicholas' Church, Atlantic City, by Rev. Father McShane. Among those present were Mr. and Mrs. Jeremiah Cohan, Josephine Cohan, Charles T. Aldrich, and Mr. and Mrs. Joseph F. Vion. The wedding tour will include a visit to Los Angeles, Cal.

CHARLES DE FOREST A HERO.

Charles De Forest saved a fellow-player named Miss Smilax from drowning at Lakewood, near Waterbury, Conn., on June 30. Miss Smilax went out rowing, and, in changing her seat, overturned the boat. De Forest saw the accident from the pavilion and in a few moments he was swimming swiftly to the rescue. He reached the drowning girl and brought her ashore, where she was revived with some difficulty.

NEW RESORT FOR HARLEMITES.

Manager James Shea, of the West End Varieties, has purchased the property at 115th Street and Third Avenue, formerly known as the Harlem Museum. The building will undergo extensive alterations and the house will be opened late in August as the Harlem Parlor Theatre and Wonderland. There will be a theatre, curio hall, garden of palms and a gymnasium in the building.

BILLY EMERSON ILL.

Billy Emerson, the famous minstrel, who has made and lost several fortunes, is reported to be ill and in want. He is confined to his room at the St. Charles Hotel, on Clark Street, Chicago. He broke his ankle some time ago in New Orleans and has been under the weather ever since. He is being taken care of by friends, who will take him out to the country when he is well enough to be moved.

SKINNY'S FINISH REVISED.

Williams and Tucker will soon present a new edition of their popular sketch, Skinny's Finish, written by George Taggart. The new act retains all the charm of the present one while showing the characters in a neat little play with a plot, and it is promised a story both pretty and humorous. Moreover, the character of Skinny, heretofore unseen, will be introduced.

FUTURE OF KOSTER AND BIAL'S.

C. B. Cline looked like his old self as he sat at his desk in the office of Koster and Bial's last Saturday afternoon and gave the MIRROR man a cheery welcome. Everybody is glad to see Mr. Cline back in the old place. He has been simply overwhelmed with congratulations and is naturally pleased at the interest shown by his friends.

In the course of conversation with Mr. Cline it was learned that the names of Koster and Bial are the only ones which will appear on the programmes and bills. There will be no booming of managers or business-managers, but everything possible will be done to restore the confidence of the public in Koster and Bial's. The intention is to return to the straight vaudeville bills which were used when the firm moved up to Thirty-fourth Street six years ago. Strict rules will be made regarding cleanliness, and nothing even suggesting vulgarity will be allowed. Acts which are not known will have to give a full rehearsal in costume. Until the regular Fall opening in September, and afterward, there will be a complete change of bill each week, except in the case of certain imported features, which will necessarily be kept on for several weeks. American as well as European acts will be engaged. The principal thing will be to have an excellent bill, irrespective of nationality. Colored performers will not be employed, as the management feel that the public has been surfeited with the cake walk form of entertainment. Several good bookings have been made for next season. The house is in communication with men in Europe, and the management will keep thoroughly posted on affairs on the other side. Next Spring some one will go over to book attractions for the following season, just as Mr. Bial used to do. During the Summer the house will be improved in several ways and touched up generally.

"The success of the house in the old days," said Mr. Cline, "was due to the individualities of John Koster and Albert Bial. They attracted a clientele made up of fine people, who came regularly and seemed to enjoy the performance. For some reason those people have not come as frequently of late, and our idea is to make the place so attractive that all the old patrons will come back again."

BEATRICE MORELAND SCORES AGAIN.

Beatrice Moreland, the brilliant legitimate comedienne, began her second year in vaudeville last week at Tony Pastor's Theatre, where she produced two new sketches, The Financial Question, by Charles Horwitz, and Taming a Husband, by Michael Morton, both acts scoring instantaneous hits and won favor from the manager, press and public. Miss Moreland began her vaudeville career just a year ago, and in that time has played forty-four weeks, which is certainly a great record. Her services are in great demand for the coming season. This is not surprising when one considers that Miss Moreland has always been known as one of the most successful and sought after comediennes, as well as one of the handsomest and best dressed women of the stage.

NOT ON THE PROGRAMME.

Josephine Sabel made one of the hits of her life on Koster and Bial's roof on July 4. She was sitting in a box, and began to sing "The Star Spangled Banner" and "The Red, White and Blue." The audience applauded vigorously, and Miss Sabel was obliged to go up on the stage and sing several songs in her street dress before they were satisfied. Miss Sabel is a great hustler. On Sunday evening last she played three roof-gardens, Koster and Bial's, the Madison Square, and the New York, all in a space of one hour and twenty minutes.

HILDA THOMAS RESTING.

Hilda Thomas and her husband, Frank Barry, are enjoying a well-earned rest at Celeron, N. Y., where they have leased a cottage for the season. The name of their resting place is "Hi Ho" Cottage. It is right on the shore of Lake Chautauqua and is surrounded by beautifully shaded grounds. The Barrys will remain there until September 17, when they open on the Orpheum circuit.

THE FLOATING ROOF-GARDEN.

The Floating Roof Garden on the Steamer *Grand Republic* opened its season on Saturday evening, July 1, under the management of H. R. Van Keuren. The bill included Barr and Evans, Charles H. Duncan, Althea Sisters, Bertie Fowler, Annie May, Swor and De Voe, McFadden and McCarthy, and others.

ROSS INVITES HIS FRIENDS.

Charles J. Ross has issued 700 invitations to the formal opening of "Ross-Fenton Farm" Hotel on Deal Lake, North Asbury Park, N. J., on Friday, July 14. A collation will be served, and there will be music by Stromberg's orchestra.

MRS. PASTOR'S BIRTHDAY.

Mrs. Tony Pastor will celebrate her birthday by giving a barn dance at her new home in Elmhurst, L. I., on Wednesday, July 12. There will be a New York orchestra on hand, and supper will be served in the stalls.

JUST PLAIN
ANNIE HART
COMEDIENNE.
Open for Fall and Winter booking.

N. Y. Journal—ANNIE HART leads the bill at the Central Palace Roof, and she is a great favorite. After singing five songs and acknowledging the applause by bowing several times she came back and danced a reel that was very funny.
Fair Haven, N. J., for the Summer.
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Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Miss Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "Monologue" for Miss Jessie Couthoui, Nat M. Will's great parodies, also monologues, sketches, etc., for Bernard Dyllyn, Ray L. Royce, Harvey Sisters, Carr and Jordan, Giguere and Boyer, and several new acts in preparation for the best of headliners. For terms, etc., address CHARLES HORWITZ, Care M. Witmark & Sons, Schiller Building, Chicago, Ill.

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CARRIE HILLIARD.

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WANTED 3 pretty girls. Some stage experience. Soprano or contralto voice for Vaudeville novelty. NOVELTY, MIRROR Office.

VAUDEVILLE JOTTINGS.

Letty Lind the famous dancer and London favorite, is doing a singing and dancing specialty at the Alhambra.

Thomas Barry has taken the Pearl Street Theatre, Albany, N. Y., will rename it Barry's Theatre Comique, and will open his season on Oct. 22 with Bryant and Watson's American Burlesquers.

Guy B. Hoffman and Celia Campbell will soon make their first appearance in vaudeville in a sketch by Gault Broune, called My Musical Friend.

Wilbur Mack and Isabelle Fenton played Casino Park, Utica, N. Y., week of June 26, and played Bronson Park, Painted Post, N. Y., last week, with Brantford, Ont.; Cincinnati, O.; Hamilton, O., and Louisville, Ky., to follow.

Dillon and Garland introduced their cake-walking dog, "Ticonderoga," at Lycoming Opera House, Williamsport, Pa., last week and made one of the hits of the bill. They are engaged by Manager Bubb for three weeks to do their specialties between acts.

Barr and Evans are playing both the American Roof-Garden and Tony Pastor's this week. They made a big hit last week at the Grand Central Palace Roof-Garden.

Fields and Ward and the Stewart Sisters are completely booked up to the middle of September, and are figuring on some choice dates for next season.

Howard's ponies are making a big hit in Chicago.

John C. Rice and Sally Cohen, and Mr. and Mrs. W. J. Deming sent a postal card with greetings to THE MIRROR from the top of the Eiffel Tower, in Paris, last week.

"Mike" Bernard, the pianist, of Tony Pastor's, and Lee Barry, of Brooklyn, were matched for a rag-time go to a finish last Sunday night at Rockaway Park. Mr. Bernard slid off in such a brilliant manner that he not only broke his melody up, but also his listening opponent, who positively declined to give the audience and his backers a run for their money. The event was well attended, largely by professionals, who boomed the betting on "Mike" until he was the shortest possible kind of a favorite.

Cinquevalli's income is said to be about $20,000 a year. He is now in Australia.

Richard Pitrot, the impersonator, with his co., the American Globe Trotters, were in Bloemfontein, the capital of the Free State, in South Africa, when last heard from. From Africa the American Globe Trotters will go direct to India, and next Summer, during the exposition, they will play in Paris. Pitrot is now negotiating with the manager of a first-class theatre on the Boulevard, in Paris. A well-known New York lithographing co. will make special printing for the Paris engagement.

Harry Walters, the Hebrew impersonator, is in receipt of a very complimentary letter from Max S. Witt, composer of "The Moth and the Flame," assuring him that his parody on the song is the best so far heard in vaudeville.

"Jess" Dandy, the clever and original Hebrew impersonator, was the hit of the bill last week at the American Roof-Garden. Although he had intended resting all Summer, he may agree to sign with the management of the roof for the remainder of July. His new parody on "The Iceman" is one of the funniest things he has ever turned out.

Raymond Teal, of Teal and Baker, is spending a few weeks at Mt. Clemens, Mich., with his wife, Margaret Teal, and baby, Paul. He reports that everything is lovely at the Cameron Cottage, where he is stopping.

Billy Van, the minstrel, arrived in Chicago last week, coming direct from Los Angeles, after playing three weeks in San Francisco, three weeks in Los Angeles, one in Kansas City, and one in Omaha to unusual success. He is booked solid until September and will not play the parks.

E. J. Carpenter, after managing the tragedian, Sanford Dodge, for the past four years, has severed his connection with that gentleman and has been engaged as business-manager with the Nashville Students and Mastodon Minstrels. They will carry about forty people.

Nellie Lawrence, of Orbetta and Lawrence, wishes to have it understood that she is not the Nellie Lawrence who was mentioned in one of the New York papers last week in connection with a raid on an opium joint in the Tenderloin.

Bob and Eva McGinley have just closed the best season they have ever had and have gone to their home in San Francisco, where they will spend their vacation. They will play over the same territory as last season, as they have fine bookings and offers for return dates.

The following people were booked last week at Yonkers Park, Yonkers, N. Y.: The St. Belmos, Minnie Du Pree, Kate Dohl, Frankie Morris, Bartelmas, the Two Beards, and John E. Brennan.

Larry Smith and Mamie Champion, and Byron and Langdon have been engaged for Ed F. Rush's Bon Ton Burlesquers and Dailey and Vokes, and Reid and Gilbert have signed for the Victoria Burlesquers, another of Manager Rush's enterprises. Richard Marston, the well-known artist,

has designed and painted the scenery for both organizations.

Lydia Yeamans-Titus was the the feature of the bill at the Empire, Glasgow, Scotland, week of June 2. Mrs. Titus' success continues unabated.

Len B. Sloss informs THE MIRROR that he has severed his connection with Pitrot and Marlo's American Globe Trotters and has taken the management of Sid Black, the great trick cyclist. He will tour him for four weeks in South Africa, and will then visit Ceylon, India, China, and Japan. They will arrive in San Francisco early in April and will spend two months in America. Black will play at the Alhambra, London, in June, with Paris to follow.

Mr. and Mrs. Arthur Sidman will play Haltnorth's Garden, Cleveland, O., week of July 17, which will be the only engagement they will play this Summer. After that they will go to their home in Bensonhurst, L. I., to rest until Aug. 21, when they open on the Proctor circuit. They will join Fulgora's European-American Stars on Sept. 24 at Chicago as the American feature, presenting Back Home.

Edwin T. Emery, in his forthcoming debut in vaudeville, will be supported by Joseph T. Kennedy, Lillian H. Emery, and Alice Pennoyer. A Distinguished Visitor, from the pen of Mr. Emery, will be the first offering.

Mamie Fulton, after a severe illness, has just returned to vaudeville and is making her usual hit.

Frank C. Young and Bessie Devoie, after five weeks on the Frank Burt circuit of parks, spent two pleasant weeks at their home in Mt. Clemens, Mich. They are considering an offer from Gus Bothner for the coming season as Grimes and Dollie in A Bunch of Keys.

Alex Kearney introduced an entirely new character to the stage at Proctor's Twenty-third Street house on Monday last, that of a young French Canadian who has been brought up in the United States. The monologue used is said to be full of humor.

Mr. and Mrs. Gene Hughes produced their new act, A Matrimonial Substitute, by Charles Horwitz, in San Francisco, and scored a big success.

Rose Lucier, of the Two Luciers, is at her Summer cottage at Onset Bay, Mass. Fred Lucier is playing a character part in A Spring Chicken at Bergen Beach, L. I.

Hurtig and Seamon have engaged Marie Richmond for the Bowery Burlesquers.

Lou Hurtig, treasurer; Leon Berg, press representative; George Gersten, advertising agent of Hurtig and Seamon's Music Hall, and Joe Hurtig, manager of the Bowery Burlesquers, have just returned from the Catskill Mountains after a two weeks' trip. The entire party will leave at the end of this week to enjoy a few weeks at the seashore, while Lou Hurtig at the beginning of next month will go to Cincinnati and Chicago to spend the rest of his vacation.

Curtis G. Morse is in the bill at Keith's Union Square this week.

Harry Thomson reports that he is meeting with success at Kingsland's Casino, Rockaway Beach.

Edwin De Coursey, general director of John W. Vogel and Arthur Deming's Big Minstrels, is at the Westminster, Atlantic City, where he expects to remain until Aug. 1.

Williams and Melburn were at the Hotel Nantasket, Nantasket Beach, Boston, Mass., last week.

At the New York roof-garden, where Cissie Loftus is giving an excellent imitation of Josephine Sabel and other stars, there was quite a time on Sunday evening. Miss Loftus sang "I'm Happy When I'm By Ma Baby's Side," just as Miss Sabel does it, and the applause kept up so long that she finally compelled Miss Sabel to share the ovation with her.

Ballet-Master Alviene has engaged Billy Van's Komedy Koons for Mlle. Singa's living cakedance.

The Coulson Sisters, in their revolving globe act, have caught the fancy of the patrons of Athletic Park, New Orleans, La., where they are in their second week. Their work is rewarded with repeated encores.

Robert M. Edwards, "The Man from England," was the feature of the bill at Hubinger's Casino, Keokuk, Iowa, last week. He is at Ferris Wheel Park, Burlington, Iowa, this week.

The Palace Theatre, St. Louis, was totally destroyed by fire July 3. The house formerly was known as the Crystal Palace.

The step riding act of Charles G. Kilpatrick was biographed by the American Biograph Co. before 20,000 people at the Point of Pines, near Boston, on July 4.

The Harvey Sisters will play the Casino Roof for two weeks commencing July 17.

W. B. Watson, manager of Watson's Opera House, Lynn, Mass., booked nine attractions on July 1 in forty-five minutes. They were Edgar Seldon's Lobster co., Fabio Romani, Span of Life, Dan Sully co., Isham's Octoroons, Fred Irwin's co., Lost in New York, Peck's Bad Boy, and Faust.

Charles King has been resting for the past two weeks in Columbus, O. as the guest of Charles N. Lum. Columbus scenic artists are getting out the new scenery for Mr. King's new act, which is entitled The Bum Tenor. Mr. King is the contra-tenor who sang at the "Little Church Around the Corner" for three years, during the pastorate of the late Dr. Houghton.

Maude Caswell has made a great hit on the Orpheum circuit and is receiving great quantities of California flowers from her many admiring friends. A handsome bouquet was presented to her by the Jonathan Club at Los Angeles.

Grace Leonard, at Tony Pastor's last week introduced Leo Edwards as the boy in the gallery, while singing her Irish ballad, "Mamie O'Connor."

Charles N. Lum gave the first performance of his new sketch, entitled Those Awful Boots, at the Casino, Columbus, Ohio, last Thursday afternoon. The character is a refined chocolate-colored damsel. The act will soon be seen in one of the large New York houses.

Solaret was specially engaged for the week of July 3 at Summit Park, Utica. So great was her hit that the management prevailed upon her to remain another week, although she had intended to rest previous to opening in New Orleans on July 23.

Grace Leonard, who made a hit last week at Tony Pastor's, is playing this week on the Madison Square Roof Garden.

The police are keeping a sharp lookout for violations of the Sunday law. Both W. L. Lykens and H. P. McGarvie have been apprehended for selling drinks on the Madison Square Roof Garden on Sunday. As the Garden is run under a hotel license, the managers cannot understand why they should be interfered with.

The suit of Oscar Hammerstein against Frank Moss has been dismissed, as he had failed to give $250 security in the case.

Hurtig and Semon will do the exclusive booking for the New Auditorium Pier at Atlantic City. The first performance will be given July 17. Only the best known vaudeville artists will appear at this resort. Pauline Hall, Minnie Seligman, Robert Mantell, and Lillian Burkhart have been engaged.

Harry Helms, magician and juggler, closed with the Gibney-Hoeffler Stock co. at Eau Claire, Wis., June 28, and opened at The Island, Sheridan, Ill. He will be at Sunny Side Park, Chicago, week of July 17, with the Silurian Casino Theatre, at Waukesha, to follow. He will open his Fall and Winter season under Louis Parker's management, at Pullman, Ill.

Della Lockhart, aeronaut, narrowly escaped death at Albia Grove, Troy, N. Y., on July 4. A balloon, by which she intended to ascend, was insufficiently inflated and a strong wind blew it for some distance, dragging the helpless woman. She was at length rescued and taken to the Samaritan Hospital.

Manager George Middleton, of the Clark Street Dime Museum, Chicago, was arrested on July 6, under the new Chicago law prohibiting exhibition of deformed persons or persons of criminal notoriety. Mr. Middleton is going to test the law, and a hearing will be held July 15.

Musical Dale will sail for Europe on the Trave, July 25.

Mrs. T. Benton Leiter and Wright Huntington will tour the Summer resorts, presenting A Stolen Kiss.

Alice Pierce has closed a long engagement at the Palace in London. She will return there in September. Meanwhile she and her mother will pay a short visit to New York to look after some private business.

The test case against Philip Dietrich, proprietor of a concert hall in 110th Street, was dismissed on July 7, by the Grand Jury, establishing a precedent by which concert halls with hotel licenses, in this city, may sell beer and sandwiches on Sundays.

Edith Ives will make her debut in vaudeville on July 17, at Tony Pastor's Theatre in the comedietta, A Husband in Clover, supported by Goldwin Patten.

The Harvey Sisters are doing their singing and dancing act on the Casino roof this week.

Gavin and Platt opened at Phœnix Hill, Louisville Ky., in A Gypsy Courtship last week, and were so successful that they were re-engaged for this week.

Mr. and Mrs. Thomas J. Ryan have finished a pleasant four-weeks' stay at Atlantic City and last week were the guests of Louis Lesme, of Keith's Bijou, Philadelphia. They are doing their new farce, A Headless Man, at the Bijou this week for the first time in Philadelphia, and will produce it at the Union Square next week.

Charles and Edna Beard are meeting with big success in their new act, The Tramp Artist, by Willard Holcomb. They were one of the features of the bill at Yonkers Park, Yonkers, N. Y., last week, and are this week playing Pleasure Beach, Bridgeport, Conn.

Jules Hurtig, of Hurtig and Semon, left New York for his vacation in the mountains on July 6. Jim Morton, Loney Haskell, George E. Beban, and Andy Lewis accompanied Mr. Hurtig on his trip. They intend to fish and have a good time generally.

Jim Morton has gone to the Adirondacks to fish. He is practising with dumbbells in order to stretch his arms, so that he can properly describe the length of the prize catches when his beaming smile will illuminate the vaudeville rialto in August.

Raymond Teal informs THE MIRROR that he and Robert Baker have separated and that he will do a single turn in the future.

Ben Harris, the Chicago agent, supplied the vaudeville entertainment on July 4 at the County Jail, Chicago. The bill included Bobby Gaylor, Pantzer Trio, Polk and Kollins, Williamson and Stone, Ben Mowatt and Son, James H. Cullen, Grayson Sisters, Mary Lane, and the Freeze Brothers.

Cissie Loftus denies the report that she intends making her home in America.

Vernon, the ventriloquist, will play Keith's Boston house next week, presenting his unique specialty. One of the big hits of the bill at the Palace last week was made by Maude Amber, who sang several up-to-date coon songs very cleverly.

"Mike" Bernard of Tony Pastor's, champion rag-time player of the world, will spend a month at Niagara Falls.

Matilda Von Ellert Sistare was granted a separation from her husband Horace Randall Sistare, on July 7, by Judge Giegerich, in the Supreme Court of this city.

Ralph Bingham, the boy orator, is making his vaudeville debut this week at Keith's Bijou, Philadelphia.

A new burlesque, called The Maid in the Moon, written by Richard Carle, will be produced at the Casino Roof Garden on Thursday evening next, with the author, Charles Kirke, Herbert Cawthorne, Eugene O'Rourke, Lee Harrison, Harry Kelly, Truly Shattuck, William Gould, and John Slavin in the cast.

Shattuck and Bernard were at Clarkdale Park, Bradford, Pa., last week, with Syracuse and Boston to follow. They open early in August with the Rose Sydell London Belles co. for the season.

Marie Lloyd has a new song called "Hullon! Hullon! Hullon!" which is said to allow her peculiar talents full scope. She introduces the refrain at frequent intervals, with varying inflections, and the effect is said to be very amusing.

President Harper, of the Chicago University, has officially notified Professor Hobbs, who leads the University band, that his men must not play "There'll Be a Hot Time in the Old Town To-Night," on the ground that the tune is vulgar and immoral.

Harry Walters the Hebrew impersonator, created a decidedly favorable impression at Tony Pastor's last week. Some of the older hands in this line will soon have to look to their laurels, as Walters is on his way to the front.

Maude Courtney was specially engaged to sing at Point of Pines near Boston, on Sunday afternoon and evening of July 9. She is making her second roof-garden appearance this week, at the Aerial Magnolia Grove. Her success last season on the Casino roof is matter of record, and she is likely to duplicate it up among the magnolia blossoms.

Miss Norton was in New York last week. She is spending the Summer in a cottage with her parents at Atlantic Highlands, N. J., and is one of the belles of that delightful resort.

C. B. Cline received a letter from a friend in the West the other day, containing an odd manager's announcement, clipped from a programme. The opening sentence reads as follows: "The ladies and children will always find courteous treatment to minister to their comfort." The notice also requests patrons to report "any inattention or incivility on the part of attaches, or discourtesy on the part of visitors."

Mabel Dixey entered vaudeville, on June 28 with Harry Woodruff. Miss Dixey is a sister of the renowned Adonis, and is almost as clever.

Louis M. Granat, the finger whistler, is now playing return engagements over the Kohl, Castle, Hopkins, and Orpheum circuits, making his usual hit. He will sail for Paris in May next to appear at the Olympia during the Exposition.

VAUDEVILLE PERFORMERS' DATES.

Arlington Sisters—Madison Sq. Roof, N. Y., 10-15.
Adelaide La Petite—N. Y. Roof, 10-15.
Astarte—Victoria Roof, N. Y., 10-15.
Arvello—Norumbega Pk., Boston, 10-15.
Apollo—Hopkins, Chicago, 10-15.
Ahern and Patrick—Ferris Wheel Park, Chicago, 10-15.
Ani Mlle—Cedar Point, Sandusky, O., 9-15.
Allison Sisters—Rocky Point, Providence, R. I., 10-15.
America's Comedy Four—Harrisburg, Pa., 10-15.
Amber, Maud—Proctor's, N. Y., 10-15.
Adelman, Joseph—Ferris Wheel Park, Chicago, 9-15, Chicago O. H., 16-23.
Albertus and Bartram—Crystal Palace, London, England, June 5-22.
ALDRICH, CHARLES T.—Alhambra, London, England—indefinite.
Avon Twin Sisters—Palace, N. Y., 10-15.
Adams Brothers Co.—Atlantic City, N. J., June 19-Aug. 5.
Blanchard, C. C.—Keith's, Philadelphia, 10-15.
Beards, The—Bridgeport, Conn., 10-15.
Bogart and O'Brien—Steel Pier, Atlantic City, N. J., 10-22.
Bryton, Georgia—Madison Sq. Roof, N. Y., 10-15.
Byrne, John H. W.—Keith's, N. Y., 10-15.
Bell Sisters—N. Y. Roof, 10-15.
Bonehill, Bessie—N. Y. Roof, 10-15.
Bruno and Gehrne—N. Y. Roof, 10-15.
Bartho—Victoria Roof, N. Y., 10-15.
Barr and Evans—Pastor's, N. Y., 10-15.
Beeson and Lulu—Pastor's, N. Y., 10-15.
Blacks, The—Pastor's, N. Y., 10-15.
Bingham, Ralph—Keith's, Philadelphia, 10-15.
Blanchard, C. C.—Keith's, Philadelphia, 10-15.
Bryce and Inman—Keith's, Boston, 10-15.
Bowler Children—Rocky Point, Providence, R. I., 10-15.
Bohee, Mlle. Millie—Rocky Point, Providence, R. I., 10-15.
Baker, Pete—Duquesne Garden, Pittsburg, 10-15.
Clivette—Royal Theatre, Birmingham, England—indefinite.
Carus, Emma—Gumpertz Park, St. Louis, 9-15.
Crissy and Dayne—Orpheum, Los Angeles, 10-21.
Casino Comedy Four—Palace, N. Y., 10-15.
Caron and Herbert—American Roof, N. Y., 10-15.
Cferice Sisters—American Roof, N. Y., 10-15.
Corinne—Shea's, Buffalo, 10-15.
Cooke and Clinton—Haltworth's Garden, Cleveland, O., 9-15.
Craig Minstrel Trio—Euclid Beach Pk, Cleveland, 9-15.
Conway and Leland—Forest Pk. Highlands, St. Louis, 9-15.
Carr and Jordon—Brighton Beach, N. Y., 10-15.
Cosmopolitan Trio—Keith's, N. Y., 10-15.
Chandler and Ricci—Proctor's, N. Y., 10-15.
Courtney, Maud—N. Y. Roof, 10-15.
Carmelota, Signorita—N. Y. Roof, 10-15.
Conditt and Morey—Pastor's, N. Y., 10-15.
Ching Ling Foo—Keith's, Boston, 10-15.
Canfield and Carleton—Keith's, Boston, 10-15.
Carr and McLeod—Norumbega Pk., Boston, 10-15.
Clayton Sisters—Norumbega Pk., Boston, 10-15.
Cushman and Holcomb—Nantasket Beach, Boston, 10-15.
Charmon Sisters, Nantasket Beach, Boston, 10-15.
Cochran, Gertie—Ferris Wheel Park, Chicago, 10-15.
Dandy Jess—American Roof, N. Y., 10-15.
Dawson, Caville and Dawson—Minerva Pk., Columbus, O., 10-15.
Dixon, Bowers and Dixon, Forest Pk., Highlands, St. Louis, 9-15.
Dale, Musical—Proctor's, N. Y., 10-15.
Daly and Devere—Proctor's, N. Y., 10-15.
De Baer—Proctor's, N. Y., 10-15.
Dadigos—Victoria Roof, N. Y., 10-15.
Davis, Belle—Victoria Roof, N. Y., 10-15.
Dickson and Osterman—Keith's, Boston, 10-15.
Davis, Geo. C.—Keith's, Boston, 10-15.
De Witt and Kirwin—Nantasket Beach, Boston, 10-15.
De Wolfe, Marie—Hopkins', Chicago, 10-15.
De Ives—Chicago O. H., 10-15.
Deets and Don—Rocky Point, Providence, R. I., 10-15.
Dillon and Garland—Lycoming O. H., Williamsport, Pa.—indefinite.
Day, Geo. W.—Keith's, Boston, 10-15, Keith's, Philadelphia, 17-22.
Darrow, Mr. and Mrs. Stuart—Atlantic City, N. J., 10-15, Palace, N. Y., 17-22.
Downs, T. Nelson—Palace, London, England—indefinite.
Donovans, The—Mannion Park, St. Louis, 10-15.
Electric Quartette—New Castle Pa., 10-15.
ELY, EDGAR ATCHISON—Tivoli Music Hall, London, England, 10-Aug. 5.
Edwina—Nantasket Beach, Boston, 10-15.
Edwards, Robt. M.—Ferris Wheel Park, Burlington, Iowa, 10-15.
Eckert and Berg—Madison Sq. Roof, N. Y., 10-15.
Ellis, Marian G.—Palace, N. Y., 10-15.
Erna, Mlle.—N. Y. Roof, 10-15.
English, William—N. Y. Roof, 10-15.
Esquimalos, Two—Victoria Roof, N. Y., 10-15.
Eldora and Norine—Keith's, Philadelphia, 10-15.
Elmores, The—Point of Pines, Boston, 10-15.
Elliott and Aleene—Rocky Point, Providence, R. I., 10-15.
Empire Comedy Four—Duquesne Garden, Pittsburg, 10-15.
Frenceill and Lewis—St. Louis, Mo., 9-15, Toledo, O., 17-22.
Fields and Ward—Keith's, Philadelphia, 10-15.
Fawcette Twin Sisters—Little Rock, Ark., 9-15.
Florine, Leland—Albany, 10-15.
Fisher and Carroll—Haltworth's Garden, Cleveland, O., 10-15.
Fulton, Mamie—Cascade Park, New Castle, Pa., 10-15.
Fish and Quigg—Central Roof, N. Y., 10-15.
Fostelle and Emmett—Grand Central Roof, N. Y., 10-15.
Falk, Eleanor—Brighton Beach, N. Y., 10-15.
Freeze Bros.—Palace, N. Y., 10-15.
Fergusons, The—Palace, N. Y., 10-15.
Favor and Sinclair—Keith's, N. Y., 10-15.
Florences, Four—Keith's, N. Y., 10-15.
Falk and Lillian—Proctor's, N. Y., 10-15.
Frederic, Wm., and Co.—Pastor's, N. Y., 10-15.
Franklin, Irene—Pastor's, N. Y., 10-15.
Francioia Sisters—Pastor's, N. Y., 10-15.
French, Henri—Keith's, Philadelphia, 10-15.
Fitzgerald, H. V.—Keith's, Boston, 10-15.
Fiss and Fin—Chicago O. H., 10-15.
Frederic Bros.—Mannion Park, St. Louis, 10-15.
Garvin and Platt—Phœnix Hill, Louisville, Ky., July 3-Sept. 2.
Gypsey Quintette—Haltworth's Garden, Cleveland, 10-15.
Granat, Louis M.—Lake Hiawatha Pk., Mt. Vernon, O., 10-15.
Glenroy, James Richmond—Madison Sq. Roof, 10-16.
Golden Gate Quartette—Madison Sq. Roof, N. Y., 10-15.
Goolmans, The—Palace, N. Y., 10-15.
Gilmore and Leonard—Keith's, N. Y., 10-15.
Gunning, Louise—Keith's, N. Y., 10-15.
Gautier—Victoria Roof, N. Y., 10-15.
Galletti—Victoria Roof, N. Y., 10-15.
Guille, Albert L.—Keith's, Boston, 10-15.
Gloss Bros.—Keith's, Boston, 10-15.
Griffin Sisters—Chicago O. H., 10-15.
Guilmette and Ralbot—Chicago O. H., 10-15.
Gaylor and Gaff—Park, Southbridge, Mass., 10-15.
Garrisons, The—England—indefinite.
Garnellas, The—Ferris Wheel Park, Chicago, 10-15.
Howe and Edwards—England—indefinite.
Hefron, Tom—Lake Erie Park Casino, Toledo, O., 9-15, Olintangy Park, Columbus, O., 16-22.
Heron, Gillingwater and Co.—Park Casino, Wheeling, W. Va., 10-15.
Hartley and Aman—Bradford, Pa., 10-15, Syracuse, N. Y., 17-22.
Hines and Remington—Suburban Park, St. Louis, Mo., 9-15, Shea's, Buffalo, 17-22.
Howard Bros.—Masonic Roof, Chicago, 10-15.
Higgins and Leslie—Masonic Roof, Chicago, 10-15.
Hall, Artie—Hopkins', Chicago, 10-15.
Hafford and Mantell—Nantasket Beach, Boston, 10-15.
Harvey, Willie—Norumbega Pk., Boston, 10-15.
Herald Sq. Quartette—Norumbega Pk., Boston, 10-15.
Hornberger, G. S.—Keith's, Philadelphia, 10-15.
Hurd, Fred—Pastor's, N. Y., 10-15.
Hansen, Alice—American Roof, N. Y., 10-15.
Hilton—American Roof, N. Y., 10-15.
Harvey Sisters—Euclid Beach Pk., Cleveland, 10-15.
Herve Bros.—Minerva Pk., Columbus, O., 10-15.
Helms, Harry—Island Park, Sheridan, Ill., 3-15.
Hewitts, Two—Forest Park, Highlands, St. Louis, Mo., 9-15.
Howells, The—Forest Park Highlands, St. Louis, 9-15.
Hanlon, Nellie—Madison Sq. Roof, N. Y., 10-15.
Hooker and Davis—Palace, N. Y., 10-15.
Hailen and Fuller—Proctor's, N. Y., 10-15.
Harney and Murray—Pastor's, N. Y., 10-15.
Hathaway, Belle—Pastor's, N. Y., 10-15.
Isham's Octoroons—Madison Sq. Roof, N. Y., 10-15.
Jones and Sutton, Cuba Theatre, Havana, Cuba—indefinite.
Johnstons, Musical—Masonic Roof, Chicago, 9-15.
Johnson Bros.—Victoria Roof, N. Y., 10-15.
Jordan and Welch—Pastor's, N. Y., 10-15.
Kaston, Dixey and Kaston—Euclid Beach Park, Cleveland, 9-15.
Knight Bros.—Forest Park, Highlands, St. Louis, 9-15.
Kara—Keith's, N. Y., 10-15.
Keno and Welch—Keith's, N. Y., 10-15.
Kearney, Alex.—Proctor's, N. Y., 10-15.
Kelly and Ashby—N. Y. Roof, 10-15.
Kelly and Violette—Keith's, Philadelphia, 10-15.
Kleist Bros.—Minerva Park, Columbus, 2-15.
Knoll and McNeill—Allegheny, Pa., 10-15.
La Mothes Four—Chutes, Boston, 10-15.
Linton and McIntyre—Keith's, N. Y., 10-15, Keith's, Boston, 17-22.
Litchfield, Mr. and Mrs. Neil—Coney Island, Cincinnati, O., 10-15.
La Martines, The—Lake Side Park, Syracuse, N. Y., 10-15.
Leggett, Dick—Leland, Albany, 10-15.
LeClair, Hy.—Grand Central Roof, N. Y., 10-15.
La Velles—Grand Central Roof, N. Y., 10-15.
Leonard, Grace—Madison Sq. Roof, N. Y., 10-15.
Levinos, The—Keith's, N. Y., 10-15.
Loftus, Cissy—N. Y. Roof, 10-15.
Lotty, Mlle.—N. Y. Roof, 10-15.
Lawrence and Harrington—Pastor's, N. Y., 10-15.
Leonidas, Prof.—Keith's, Philadelphia, 10-15.
Lavender and Tomson—Keith's, Philadelphia, 10-15.
Lorenz and Allen—Hopkins', Chicago, 10-15.
Morris' Liliputian Circus—Victoria Roof, 10-15.
McNich and Albro—Keith's, Boston, 10-15.
Malcomes—Chicago O. H., 10-15.
Michelson Bros.—Chicago O. H., 10-15.
Mullally Sisters—Chicago O. H., 10-15.
Manhattan Comedy Four—Masonic Roof, Chicago, 10-15.
Meiers, Dave—Masonic Roof, Chicago, 10-15.
McMahon and King—Masonic Roof Chicago 10-15.
Merrilees, Jessie—Ferris Wheel Park, Chicago, 10-15.
Monroe, Geo. W.—Ferris Wheel Park, Chicago, 10-15.
Marinetta and Galassi—Rocky Point, Providence, R. I., 10-15.
McIntosh, Mrs. Tom—Rocky Point, Providence, R. I., 10-15.
Merritt and Rozella—Duquesne Garden, Pittsburg, 10-15.
MONROE AND MACK—Casino, Brighton Beach, N. Y., 10-15.
Madge and Morton—Eldridge Park, Elmira, N. Y., 3 Sept. 25.
Mack and Fenton—Mohawk Park, Brantford, Ont., 10-15.
Morley and Bayer—Kalamazoo, Mich., 9-15.
Martynne—Imperial, Atlanta, Ga., 10-22.
McIntyre and Heath—American Roof, N. Y., 10-15.
Murray, Elizabeth M.—American Roof, N. Y., 10-15.
Morrell and Evans—Haltnorth's Garden, Cleveland, O., 10-15.
Martens, Alex.—Madison Sq. Roof, N. Y., 10-15.
Moore, Florence—Brighton Beach, N. Y., 10-15.
Monroe, Frank, and Co.—Keith's, N. Y., 10-15.
Morse, Curtis G.—Keith's, N. Y., 10-15.
Meredith, Maude—Keith's, N. Y., 10-15.
Masse—Proctor's, N. Y., 10-15.
Marshall's, Jack, Quintet—Proctor's, N. Y., 10-15.
Miles-Stavordale Quintet—N. Y. Roof 10-15.
Manhattan Trio—N. Y. Roof, 10-15.
Nelson, Gussie—American Roof, N. Y., 10-15.
Norworth, Jack—Haltnorth's Garden, Cleveland, 10-15.
Niblo, Fred—Orpheum, Los Angeles, Cal, 3-15.
Nawns, The—Keith's, N. Y., 10-15.
Newhouse and Ward—N. Y. Roof, 10-15.
Nelson Sisters, Four—Victoria Roof, N. Y., 10-15.
Neilsen Sisters—Ferris Wheel Park, Chicago, 10-15.
Nobles, The—Minerva Park, Columbus, 2-15.
Nosses, Five—Olentangy Park, Columbus, Ohio, 9-15.
O'Neil, Nellie—Haltnorth's Garden, Cleveland, O., 10-15.
O'Rourke and Burnett, Madison Sq. Roof, N. Y., 10-15.
Onris, The—Euclid Beach Park, Cleveland, 9-15.
Pantzer Bros.—Haltnorth's Garden, Cleveland, 10-15.
Pringle Bros.—Forest Park, Highlands St. Louis, 9-15.
Post and Clinton—Grand Central Roof, N. Y., 10-15.
Phasey Troupe—N. Y. Roof, 10-15.
Phillips and Naynon—Keith's, Philadelphia, 10-15.
Papinta—Masonic Roof, Chicago, 10-15.
Prentice Trio—Rocky Point, Providence, R. I., 10-15.
Robyns, Mr. and Mrs. W.—Keith's, Boston, 10-15.
Redding, Francesca—Orpheum, Los Angeles, 9-21.
Ryan and Richfield—Keith's, Philadelphia, 10-15, Keith's, N. Y., 17-22.
Rozins, Three—Forest Park, Highlands, St. Louis, 9-15.
Renos, Three—Grand Central Roof, N. Y., 10-15.
Pappo Sisters—Brighton Beach, N. Y., 10-15.
Ring, Blanche—Palace, N. Y., 10-15.
Roway Sisters—N. Y. Roof, 10-15.
Robinson, Charles—Pastor's, N. Y., 10-15.
Rexos, The—Keith's, Philadelphia, 10-15.
Rose, Julian—Keith's, Boston, 10-15.
Reeves, Al—Ferris Wheel Park, Chicago, 10-15.
Royce, Ray L.—Ferris Wheel Park, Chicago, 16-23.
Raymond Musical Trio—Duquesne Garden, Pittsburg, 10-15.
Simpson, Cheridah—Masonic Roof, Chicago, 10-15.
Silbor and Emerson—Grand Central Roof, N. Y., 10-15.
Sadi Alfarabi—Brighton Beach, N. Y., 10-15.
Six and Gedney—Palace, N. Y., 10-15.
Sankey Bros.—Proctor's, N. Y., 10-15.
Stoddard, Le Roy R.—Proctor's, N. Y., 10-15.
Stanton, Prof.—N. Y. Roof, 10-15.
Salmo, Juno—Keith's, Boston, 10-15.
Solaret—Summit Park, Utica, 3-15.
Summerville, Amelia—Chicago O. H., 10-15.
Sullivan and Weber—Chicago O. H., 10-15.
Sheridan-Vedder Trio—Chicago O. H., 10-15.
Stewart and Simons—Chicago O. H., 10-15.
Stewart Sisters—Grand Central Roof, N. Y., 10-15.
Sublon, Alice—Chester, Pa., 10-15.
Sweatnam, W. P.—Palace, N. Y., 10-15.
Tanner, Cora—Haltnorth's Garden, Cleveland, 10-15.
Topperwein—Minerva Park, Columbus, 2-15.
Trader, Geo. H. and Co.—Palace, N. Y., 10-15, Proctor's, N. Y., 17-22.
Templeton, Fay—N. Y. Roof, 10-15.
Thardo, Claude—Keith's, Boston, 10-15.
Taylor, Bessie—Nantasket Beach, Boston, 10-15.
Tavary, Mme. Marie—Duquesne Garden, Pittsburg, 10-15.
Vickers, Mattie—Keith's, Boston, 10-15.
Vance, Clarice—Chicago O. H., 10-15.
Valmore—Chicago O. H., 10-15.
Vizzards, The—Rocky Point, Providence, R. I., 10-15.
Whitman, Frank—N. Y. Theatre N. Y. city—indefinite.
Whiting Sisters—Rowena Park, Grand Rapids, Mich., 9-15.
WILDER, MARSHALL P.—Masonic Roof, Chicago, Ill., 9-16.
Williams and Melburn—Lake Nippenicket Park, Mass., 10-15.
Wilson and Leicester—Meriden, Conn., 10-15.
Walton, Prof.—N. Y. Roof, 10-15.
Woodruff and Co.—Keith's, Philadelphia, 10-15.
Wayne and Caldwell—Keith's, Philadelphia, 10-15.
Ward and Curran—Point of Pines, Boston, 10-15.
Wilmot, Annie—Point of Pines, Boston, 10-15.
Wells, Lew—Point of Pines, Boston, 10-15.
Whitney, Annie—Nantasket Beach, Boston, 10-15.
Williams and O'Mill—Chicago O. H., 10-15.
Williamstone and Stone—Mannion Park, St. Louis, 10-15.
Youn and Deboie—Hover Park, Lima, O., 10-15.
Young Ollie—Romona Park, Grand Rapids, Mich., 10-15.
Zeno, Carl and Zeno—Minerva Park, Columbus, O., 10-15.

(For Vaudeville Correspondence see page 6.)

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